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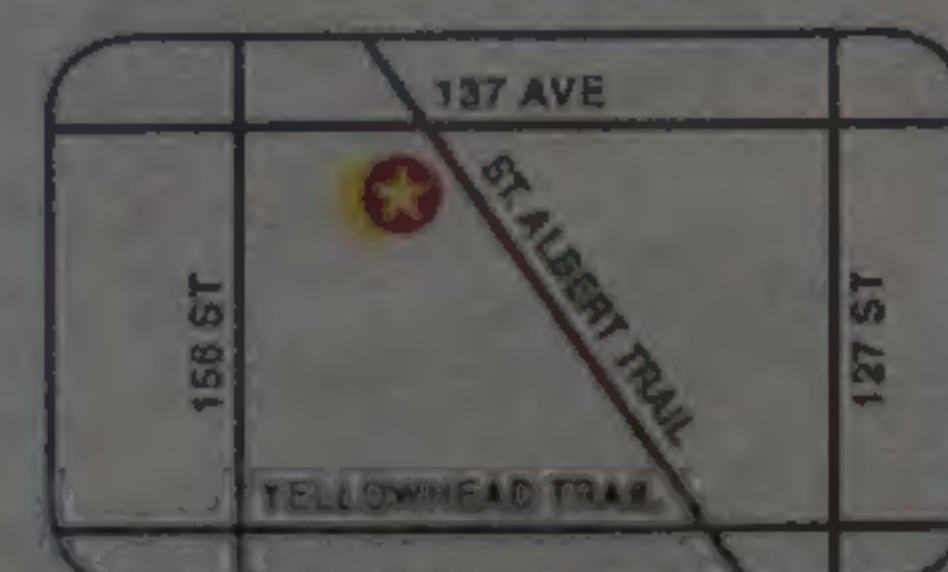
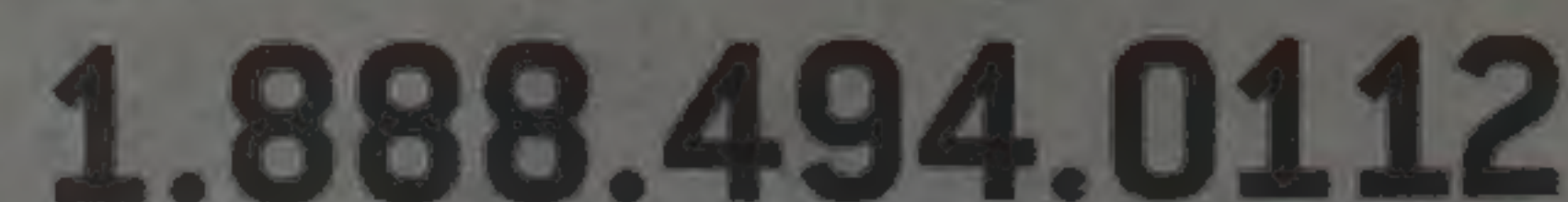
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Missing the bus

SCOTT HARRIS / scott@vueweekly.com

After years of being ignored, maligned and avoided at all costs, public transit has recently become a hot topic in cities across Canada. Even in Edmonton—the country's most car-addicted city—high prices at the pump are convincing more and more Edmontonians to hop on the ol' proletariat chariot.

ETS ridership climbed eight per cent in the first six months of 2008 alone, continuing the upward trend of recent years, and in June Edmonton Transit proposed spending \$267 million on new buses and other equipment to improve service to meet the increased demand and further boost transit use.

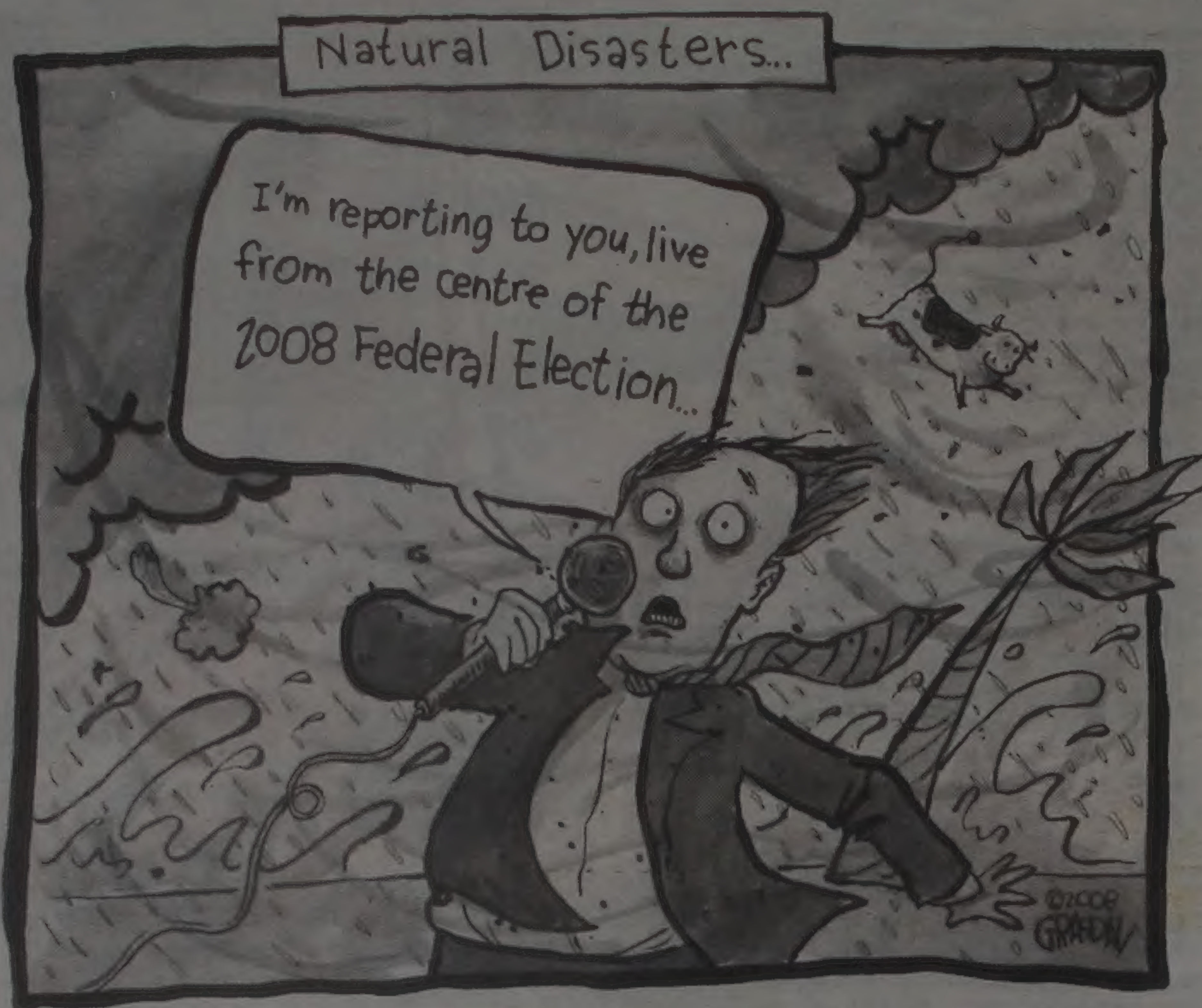
The results of a national survey released Sep 1 by the Federation of Canadian Municipalities (FCM) and the Canadian Urban Transit Association (CUTA) indicate that across the country, drivers are increasingly willing to hang up the keys. Almost a quarter of survey respondents said they are driving less because of high gas prices, one in five said they're already considering a switch to transit, and 40 per cent said they will think about switching if gas prices continue to rise.

FCM and CUTA point out that these sentiments could mean a tripling in transit use across the country, with commensurate cost, health and environmental benefits. It is, as they call it, "a once-in-a-generation opportunity to move people from cars to transit."

The grey cloud to this silver lining, however, is that transit systems across the country simply don't have the capacity to meet such a drastic increase in demand, and the groups warn that without long-term commitments of more resources from all levels of government—to the tune of \$40 billion over the next five years—people's motivation to switch could be lost in the face of crowded buses and long waits.

Embarrassingly, Canada remains the only OECD country without a long-term national transit plan, and the current federal budget's two-year \$500 million Public Transit Capital Trust falls far short of the \$2 billion in new funding that FCM and CUTA say the federal government needs to invest in transit systems to keep up with population growth and the shift to transit.

With a federal election looming, it's the ideal time to demand from all parties real commitments to public transit that will get Canadian cities out of the car-centric model and on the path to a sustainable transportation future. ▀



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10303 - 108 Street, Edmonton, AB T5J 1L7

T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: vueweekly.com

EDITOR AND PUBLISHER RON GARTH / ron@vueweekly.com
 NEWS EDITOR SCOTT HARRIS / scott@vueweekly.com
 ARTS / FILM EDITOR DAVID BERRY / david@vueweekly.com
 MUSIC EDITOR EDEN MUNRO / eden@vueweekly.com
 DISH EDITOR DAVID BERRY / david@vueweekly.com
 OUTDOOR ADVENTURE EDITOR JEREMY DERKSEN / snowzone@vueweekly.com
 ASSOCIATE MUSIC EDITOR BRYAN BIRTLES / bryan@vueweekly.com

PRODUCTION MANAGER LYLE BELL / lyle@vueweekly.com
 PRODUCTION MICHAEL SIEK / mika@vueweekly.com
 PRODUCTION ASSISTANT SARAH HOUTHAM / sarah.h@vueweekly.com
 LAYOUT / DESIGN CHRIS BOSCHMAN / boschman@vueweekly.com

LISTINGS GLENYS SWITZER / glenys@vueweekly.com
 LOCAL ADVERTISING 426.1996 / advertising@vueweekly.com
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 NATIONAL ADVERTISING OPS MEDIA / 416.413.9291
 SALES AND MARKETING MANAGER ROB LIGHTFOOT / rob@vueweekly.com
 ADMINISTRATION / DISTRIBUTION MIKE GARTH / michael@vueweekly.com
 ADMINISTRATION / PROMOTIONS AARON GETZ / aaron@vueweekly.com
 MEDIA ASSISTANT TREVOR KJORLIEN / trevor@vueweekly.com
 DESIGNER PHOTO SUPPLIED / MONGREL MEDIA

CONTRIBUTORS Josef Braun, Rob Breziny, Jonathan Busch, Kristina de Guzman, Gwynne Dyer, Amy Fong, Chris Genovoli, James Grisdal, Sherman Hnatuk, Jan Hostyn, Connie Howard, Lewis Kelly, James Lyle, Omar Mouallem, Andrea Nemerson, Carolyn Nikodym, Stephen Notley, Mary Christa O'Keefe, Darren Zenko

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MAIL LETTERS

WAKE UP AND SMELL THE PARTICLES

Shawn Van Vliet ("Um, actually ... fact," Letters, Aug 7 - Aug 13, 2008) still seems unclear about the word "theory." A theory is not a fact, but rather is "a supposition intended to explain [facts]" (*New Oxford Dictionary*). Thus by definition a theory is open to question.

For example, although gravity hasn't changed, Newton's theory of it was completely recontextualized by Einstein's. Einstein showed that Newton was correct (only) within a certain frame of reference. Likewise, some are pointing to holes in Darwin's 150-year old theory and saying maybe there is more to evolution than Darwin accounted for. Some of those people are religious kooks, others are not.

One hole, for example, is the parallel development of similar species on separate land masses over millions of years. This phenomenon is difficult to explain as the result of chance mutation.

Darwin has become the poster boy for classical materialism, a paradigm which is (fortunately) being superseded by a quantum-mechanic inspired model of an integrated, and dare I say, meaningful universe. So Shawn, wake up and smell the subatomic particles!

MICHAEL CENKNER

A DIFFERENT VIEW ON CHILDCARE

Sadly, Acuña only sees one side of the issue ("Childcare costs not the only problem," Aug 14 - Aug 20, 2008) and wants us all to subsidize it exclusively. Not just care of children, not just non-parental care, not just even daycare, but only one type of daycare—the not-for-profit. He does not require all parents to use it, of course, only to pay for it whether they use it or not.

In the bigger picture view, all children are of equal value, all locations where a child is taken care of are "childcare" locations and the only real fair funding is money that goes to where the child is. If we are going to have taxpayers support care of children, the money should go like family allowance used to, to flow "with the child." That's the most democratic, efficient and respectful of parental options of sitter, daycare, nanny, grandparent or parental care.

Second, the argument that we must favour women who "have to work" is redundant since taking care of a baby is work. He means, of course, that mothers nowadays have to earn income, but that is a reality we can adjust. If we had income splitting, universal birth and maternity benefits and universal funding per child, we would remove prejudices from the current tax system that force some women away from their young children. In other words, we can change the paradigm and not just give up and say the bonding between parent and child is an unrealistic goal. It is a vital goal.

Third, large chain daycare is an option, just like large chain restaurants. If you don't like it, don't patronize it, but the state has no business outlawing it. If money flowed with the child, parents could have control over which service they sought and could exert pressure to make sure the services were good, or they'd leave. Sadly a funding for only one style of daycare actually reduces quality; because it's a guaranteed income for life for the daycare, why should they have to make it good?

Fourth, the large chain daycare phenomenon is a bit misleading given that the real daycares harmed by banning independents are small mom-and-pop operations. The friendly, convenient neighborhood childcare location with a few kids and very loving caregivers is the one you are banning in favour of a large, government-run, standardized, assembly type operation. In terms of what's good for kids, we need to ensure that small operations are as funded so parents can do what they find best for the child.

BEVERLEY SMITH

WHAT FRINGE SHOWS?

I enjoyed reading Bryan Britles' article ("The Fringe of what?," Aug 14 - Aug 20, 2008) because, as a European-based performer coming over to the Canadian circuit for the first time, I thought it was only me who was surprised by the lack of—well, "Fringe shows!"

CONTINUES ON PAGE 8

Canadian government disappoints on HIV/AIDS

Talk of Canadians at International AIDS Conference was impact cuts and reallocation of HIV funding will have on frontline fights

TED KERR / ted@vancouverweekly.com

A few weeks ago the world gathered in Mexico City for the 17th annual International AIDS Conference (IAC), a multidisciplinary gathering of individuals and organizations involved in the politics, science, healthcare and culture of HIV/AIDS.

Some of the bigger stories emerging from the conference were the need to further integrate the rights of men who have sex with men (MSM) into HIV prevention work, the growing activism amongst sex workers to have their profession legitimized and the news that the US Centers for Disease Control and Prevention has under-reported instances of HIV infection in the US.

But the big story for Canadians at the IAC was not what was being done around the world, but what the Canadian federal government was and was not doing about HIV/AIDS back at home.

Since Prime Minister Stephen Harper's no-show at the opening ceremony of the 2006 International AIDS Conference held in Toronto—a historically important opportunity for the leader of the host country to address the world about HIV/AIDS—community leaders and activists have been disappointed with the Conservative government's lack of understanding about what needs to be done in response to HIV/AIDS.

The Conservatives continue to disappoint, recently announcing funding changes that will see less money going to AIDS service organizations and less money being spent on HIV/AIDS altogether.

According to the Canadian AIDS Society (CAS), in 2004 the federal government—after intense lobbying from groups across the country—pledged over five years to double funding to the Canadian Strategy on HIV/AIDS. At its height the federal government was to be spending \$84.4 million dollars on HIV/AIDS, working towards the mid-'90s recommendation that they should be spending \$100 million.

But rather than hitting the \$100-million mark, or even doubling the contribution, the Harper government has announced that they will be reducing and redirecting monies spent on HIV/AIDS in Canada by \$26 million over the next five years to

NEWS HIV/AIDS

focus on the internationally focused Canadian HIV Vaccine Initiative (CHVI), as well as to meet a 2004 Liberal budget cut they say was to come into affect now anyway. The redirected funds will be going towards microbicide and vaccine research, something that has HIV/AIDS activists and frontline workers upset.

AS ACTIVIST Louise Binder, chair of the Canadian Treatment Action Council explained at a CAS press conference at the Mexico City conference, "It was always agreed by those providing the funding and the community with which they consulted that large research endeavours, including those for vaccines and microbicides, would not come from this [community] source of money because it would immediately swallow up the fund."

While some estimates say the federal government will now allocate as much as \$5 million towards the CHVI, a collaborative initiative with the Bill and Melinda Gates Foundation, Dr David Butler-Jones, the chief public health officer of Canada has said the

figure is actually \$3 million.

What is agreed, however, is that the money will not be going to community organizations, something experts agree is a mistake. According to a statement by CAS at the IAC, "The best way to contain the epidemic in the short-term is by providing sustained funding to community-based AIDS service organizations, which will enable them to effectively continue offering the treatment, support, education and prevention programs they already provide."

For Binder, who lobbies on behalf of people living with HIV, the reduction in funding and the redirecting of money is proof of the lack of leadership coming from Harper's government.

"This is a matter of national shame," she told delegates at the IAC. "When young girls are being infected at ever-higher rates, when Aboriginal people are so over-represented in new infections, when Caribbean and African Canadians are being infected at escalating rates, when HIV infection rates among men who have sex with men are climbing again ... we need leadership, not abdication of responsibility."

FOR ALBERTANS, the federal cuts mean \$500 000 less will be spent on HIV prevention and AIDS awareness in the

province. With over 4000 cases of people living with HIV in Alberta, and ever-increasing STI rates that experts look at as a sign of increased HIV infections in the near future, the loss of money means AIDS service organizations will be making choices based on financial considerations, rather than on the needs of clients and the community.

Jennifer Vanderschaeghe, the executive director of the Red Deer-based Central Alberta AIDS Network Society, is finding herself forced to make difficult choices about where to focus scarce resources.

"Unless we move buildings—which is not an option—then I am going to have to cut prevention work because there is no way I can reduce the amount of frontline work we do," she says.

As Vanderschaeghe sees it, the redirection of money simply doesn't make sense. "The negative impacts of cutting community funding will be felt long before the positive effects of a possible vaccine."

HIV Edmonton Executive Director Deborah Jakubec agrees.

"Great, work on a vaccine," she says, "just don't take away money from the community."

Jakubec says the cuts mean a loss of \$13 000 for AIDS work in Edmonton

next year, which will mean less support and prevention work being done in the capital city, and an increased workload on already busy staff.

For Daven Seebarran, executive director of AIDS Wood Buffalo, the cuts from the federal level will have a disastrous effect in Fort McMurray and the surrounding areas the agency serves.

Dealing with a record amount of drug addiction and homelessness, along with a transient population and other social conditions that raise the risk of HIV transmission, Fort McMurray is bracing for a difficult year. The funding cut will mean 10 000 fewer condoms will be distributed in the city, and the loss of the agency's peer ambassador program that does prevention, awareness and support outreach with urban poor, rural, sex worker and other at-risk populations.

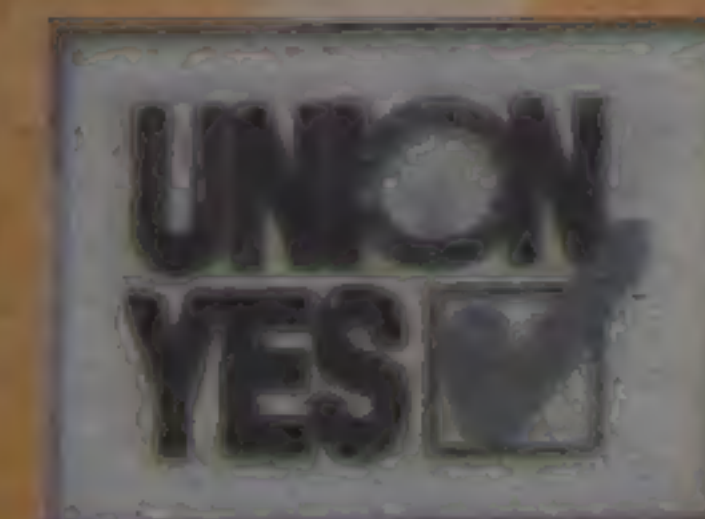
The cuts, Seebarran says, also represent all the work the agency can't even dream of doing, which he says could have disastrous implications.

"This will result in greater numbers of people being infected as we are unable to stem the tide of the epidemic," predicts Seebarran. "With the boom of Fort McMurray, we need more funding to prevent the epidemic from getting out of control, not less." ▀



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ISSUES

We're in for a whale of a time

Lifting moratoria to create pipeline and tanker 'energy corridor' for tar sands oil will threaten recovering cetacean populations

CHRIS GENOVALI / raincoast.org

The International Union for Conservation of Nature (IUCN) recently released its 2008 list of threatened species of cetaceans (whales, dolphins and porpoises). While the news was reasonably encouraging for the global recovery of populations of humpback whales, these assessments have far-reaching impacts on their conservation management. Populations in the Atlantic may now be approaching pre-whaling levels, and while the situation may also be trending in a positive direction on this side of the world's oceans, in the North Pacific researchers still consider the humpback-whale population threatened, and the western North Pacific population endangered.

Until a few decades ago, commercial whaling severely depleted many of the blue, fin, sei and humpback whale populations that inhabited British Columbia's waters. Today, our image of whales has changed, and the global moratorium on whaling has given these species an opportunity to recover. For reasons not fully understood, however, populations in the North Pacific have yet to rebound to historic levels of abundance, and indeed, fin, sei and blue whales remain endangered.

Raincoast Conservation is now at sea completing five years of systematic marine mammal surveys from Vancouver Island to the Alaskan border. Aboard our research vessel, Achiever, a team of scientists and observers work, eat and sleep on rotations for one to two months at a time. The team records observations of all marine mammals as Raincoast surveys the waters between Dixon Entrance (near the Alaska-BC border) and Vancouver Island. Our pre-set tracklines take us back and forth across Hecate and Queen Charlotte Straits and into inlets along the central and north coasts. To date, Raincoast has surveyed over 12 000 kilometers at sea.

In addition to recording sightings of large whales, the results of our surveys provide population estimates for harbour and Dall's porpoises, Pacific white-sided dolphins and minke whales, among others. At present there are no population estimates for any of these species in the area. We are working in conjunction with our partners at Duke



University's Marine Geospatial Ecology Lab to rectify this data gap.

Collecting distribution and abundance data on marine animals is critical to making informed decisions about oil and gas development on the BC coast. The habitat of these species and other marine life is under threat from coastal oil and gas exploration and drilling, as well as a potential increase in tanker traffic linked with the proposed liquid natural gas and oil pipeline terminals intended for the north coast.

IN FACT, every stage of the BC government's looming "energy corridor" scheme poses a threat to cetacean populations on the coast, starting with harmful noise impacts generated by seismic activity all the way through to the prospective spills, underwater noise and ship strikes associated with the transport of the recovered oil and gas. Specific to the IUCN report, the good-news story regarding humpbacks could be put in jeopardy if this array of hydrocarbon-based projects is allowed to proceed.

Addressing the frenzied election-year-driven drumbeat in the United States to pursue a similar strategy as is being flogged in BC, Thomas Kostigen of the

online business journal MarketWatch wrote last month that "Coastal drilling for oil is mindless, not only from a supply perspective but from an environmental perspective. The amount of oil to be found off our nation's coasts would be a trickle of what's needed to meet consumer demand."

Coastal oil drilling in the contiguous US is a transparent politicized panacea that will not make much of a dent in terms of demand or pricing in that country. Despite this reality, a collective state of election-fed delusion has distorted the debate as the Republicans attempt to force-feed coastal drilling down the Democratic Party's throat. The Democrats' response has been, as one pundit put it, to crumble like feta cheese. In his article, Kostigen pointed out, "Drilling creates hazards, and costs the economy dearly. Take a look at the local Alaskan economies that suffered because of the Valdez spill. Not a pretty picture." This begs the question as to why there is such a push to expose the BC coast to these same "hazards" when lifting the drilling and tanker moratoria is so fraught with risk.

The Statistics Canada website just might have the answer. "Canadian oil companies derive the majority of their revenues

from exports; in 2005, two-thirds (66 per cent) of Canada's crude oil production flowed out of Canada. Since 1995, thirsty Americans have received practically all (99 per cent) of Canadian oil exports."

We do not need coastal oil exploration to satisfy domestic consumption in Canada and the tar sands crude from Alberta anticipated for shipping to Kitimat will be headed straight out of the country (likely to rapidly expanding Asian markets) on Very Large Crude Carriers (VLCC's) approximately the size of the Exxon Valdez—or larger. The not-so-hidden agenda behind all the chatter about rescinding the moratoria in BC has everything to do with export markets. For instance, the US has five per cent of the world's population, yet their oil usage makes up 25 per cent of world oil consumption, and Canada ranks as the number-one supplier of oil to the US, well above Saudi Arabia, Mexico, Nigeria, Venezuela and Iraq.

Both the current provincial and federal governments have indicated their desire to lift the coastal moratoria, even if it means having to double down on the odds of a catastrophic oil spill, not to mention significantly contributing to the already dangerous level of carbon dioxide in the Earth's atmosphere once all those foreign consumer countries of Canadian oil burn up the product. Parenthetically, in a July article by Gwynne Dyer, climate scientist James Hansen of NASA stated that we have passed what he considers the threshold for "maximum permissible concentration of carbon dioxide in the atmosphere."

It remains to be seen whether federal and provincial opposition parties will ultimately make like feta cheese as the Democrats have in the US, or whether they will actually stand up to the ruling parties' oil and gas blitz. The real question, however, is whether British Columbians are willing to gamble with the future of this coast and allow their governments to play the role of hydrocarbon pusher to oil-addicted American and Asian markets. ▼

Chris Genovali is executive director of Raincoast Conservation.

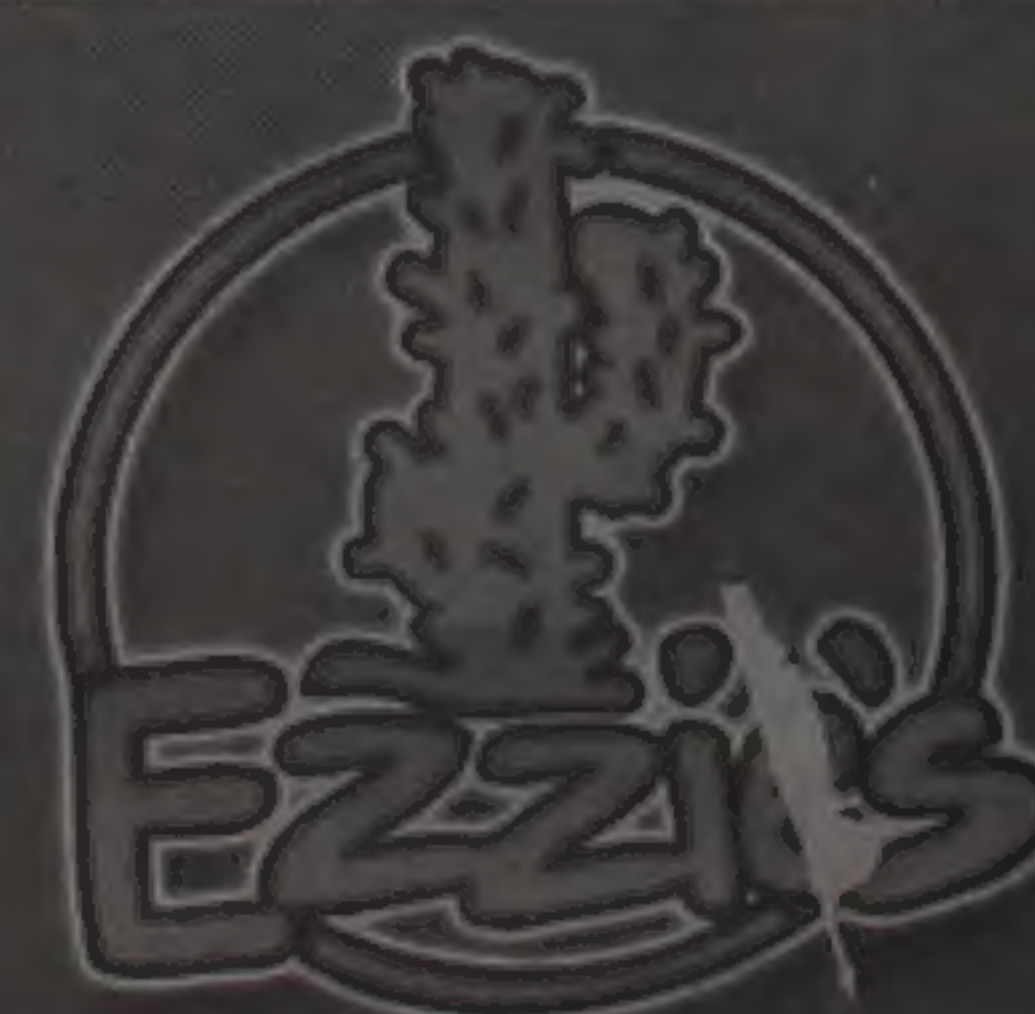


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The goose and the gander

COMMENT

DYER STRAIGHT

GWYNNE DYER
gwynne@vueweekly.com

Three weeks ago, when the Georgian army foolishly invaded South Ossetia and the Russian army drove it back out, I wrote that we shouldn't worry about a new Cold War. An old journalist friend in Moscow immediately emailed me saying that I was wrong, and I'm beginning to think he was right. The preparations for a new Cold War, or at least a Very Cool War, are coming along quite nicely.

On Aug 27 Britain's foreign minister, David Miliband, flew into Kiev to say that "the Georgia crisis has provided a rude awakening. The sight of Russian tanks in a neighbouring country on the 40th anniversary of the crushing of the Prague Spring has shown that the temptations of power politics remain."

By recognizing the independence of Abkhazia and South Ossetia, Miliband said, Russia has ended "the post-Cold War period of growing geopolitical calm in and around Europe." So Ukraine and Georgia, formerly parts of the Soviet Union, would be welcome to join NATO, formerly Russia's great enemy. Oh, and one other thing: Russia bore "a great responsibility" not to start a new Cold War.

On the same day Mitt Romney, at the time a leading candidate for the Republican vice-presidential nomination, was in

Denver to make the point that Senator Barack Obama, the Democratic presidential candidate, lacked the judgement and the experience to deal with a crisis like the "invasion of Georgia." He then proceeded to speculate that the next move of "the Soviets" might be to invade Poland. Well, why not? If we're going to have the Cold War back, we might as well have the Soviet Union back too.

And so to Russia's prime minister, Vladimir Putin, who raised the stakes on the following day by speculating that the United States government had encouraged Georgia to attack South Ossetia in order to provoke a crisis. "The American side in effect armed and trained the Georgian army ... the suspicion arises that someone in the United States especially created this conflict with the aim of making the situation more tense and creating a competitive advantage for one of the candidates fighting for the post of US president."

White House spokeswoman Dana Perino dismissed the allegation: "To suggest that the United States orchestrated this on behalf of a political candidate—it sounds not rational." Unfortunately, it sounds all too rational to Putin, who is widely suspected of having started the second war with Chechnya in order to win the Russian presidential election in 2000.

Indeed, it would be a perfectly rational (if utterly immoral) strategy if the Bush administration were trying to boost John McCain's chances in November. Persuade the American public that it faces a great

threat by starting a new Cold War, so the argument goes, and they'll turn to the candidate who is old enough to have fought in the Vietnamese sideshow during the first Cold War.

But I don't believe that the White House told Georgian President Mikhail Saakashvili to go ahead and grab South Ossetia, counting on the Russians to counter-attack, smash the Georgian army, and scare Americans into voting for John McCain. The Bush administration would not have betrayed its favourite Georgian so callously. The truth is probably that Saakashvili, having been promised NATO membership, attacked South Ossetia on the false assumption that the United States would threaten war with Russia to back his play.

NOW RUSSIA HAS enraged the West further by recognizing the independence of South Ossetia and Georgia's other break-away territory, Abkhazia. This is no real loss for Georgia, which has never controlled them since it got its own independence when the Soviet Union broke up in 1991. The local ethnic groups fought off the first Georgian attempts to conquer them in 1991-92, and the "ethnic cleansing" by both sides in those wars ensured that the Ossetian and Abkhaz minorities would never again accept Georgian rule.

Yet for the past 16 years Moscow did not recognize their independence. Russia has always insisted on preserving the territorial integrity of states, because so many

of its own minorities might be tempted by separatism if it were legal for unhappy ethnic groups to just leave a country. If South Ossetia can secede from Georgia, why can't North Ossetia secede from Russia?

When the major Western countries, having occupied Serbia's Albanian-majority province of Kosovo in 1999 to stop the atrocities being committed there by the Serbian army, finally recognized Kosovo's independence last February, Moscow was furious. This was a precedent that could unleash international chaos. Well, now it has accepted that same precedent for South Ossetia and Abkhazia—although Hell will freeze over before it agrees that the same principle might apply to, say, Chechnya.

As the former British ambassador to Yugoslavia, Sir Ivor Roberts, said last week: "Moscow has acted brutally in Georgia. But when the United States and Britain backed the independence of Kosovo without UN approval, they paved the way for Russia's defence of South Ossetia, and for the current Western humiliation. What is sauce for the Kosovo goose is sauce for the South Ossetian gander."

There is still no good reason to have a new Cold War, and I still think it won't happen. But as the politicians posture and the stupidities accumulate, I'm less sure than I was that it won't happen. ▼

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

TOP 10 RINGTONES

Virgin mobile

- 1) So What Pink
- 2) Rihanna Disturbia
- 3) When I Grow Up The Pussycat Dolls
- 4) Just Dance Feat. Colby O'Donis Lady GaGa
- 5) I Kissed A Girl Katy Perry
- 6) Dangerous Feat. Akon Kardinal Offishall
- 7) Burnin' Up Jonas Brothers
- 8) A Milli Lil Wayne
- 9) Make It Rain Feat. Lil Wayne Fat Joe
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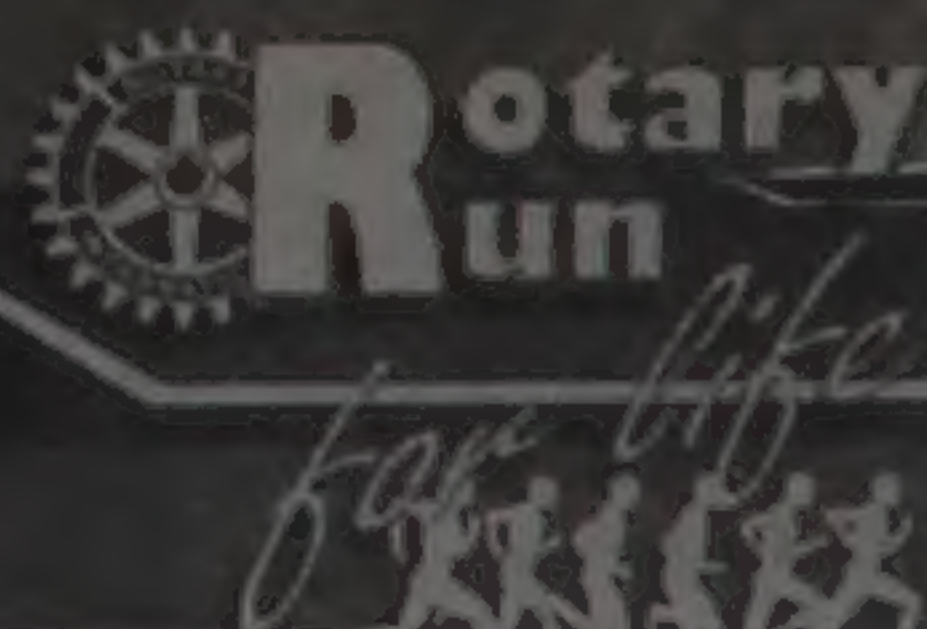
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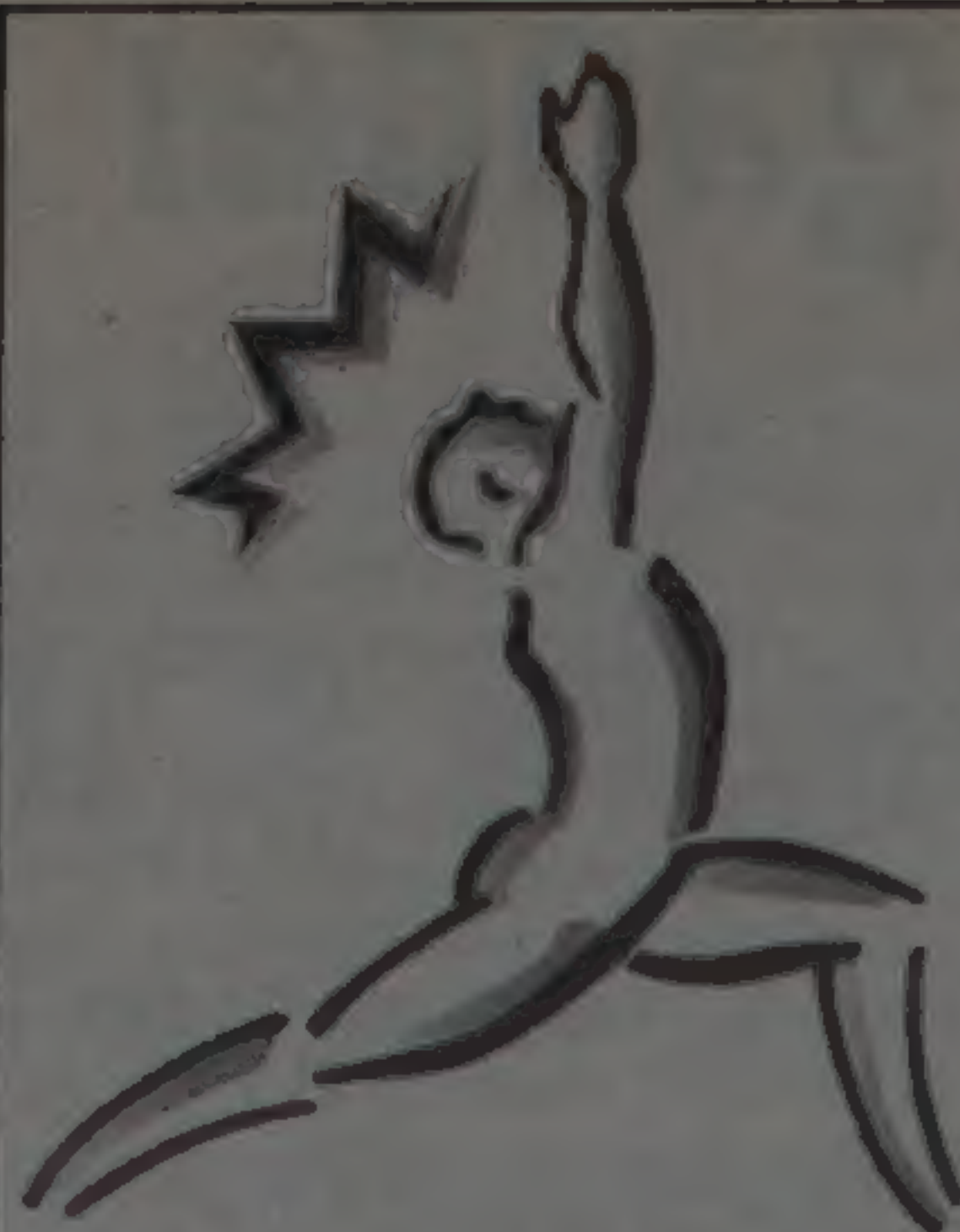
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LETTERS

CONTINUED FROM PAGE 4

I chatted to a fellow performer about this issue and he believes it's the prospect of money (potentially quite a large sum for a writer/artist), that lures the writers out of their bedroom or influences the type of show. Has the audience conditioned the performers or the other way round?

Certainly from my point of view—in performing a "theatre piece that dances"—the lack of any space to warm up, the size of the stages (too small), the perception that dance doesn't belong in theatre, together with the curious press reviews (often by the sports reporter), doesn't help, but I'm hoping to cover the considerable time and cost of mounting the show over the long-term. And let's face it, it's better to be in Canada in the sunshine than Edinburgh in the rain!

Thank you for pointing out the "elephant in the room."

FERGUS ROUGIER

ANOTHER OPINION FROM EDINBURGH

Having been a regular performer at the Edinburgh Fringe can I offer some insight into the way things are going there ("The Fringe of what?", Aug 14 - Aug 20, 2008). It's not that most shows are comedy shows—one man stand-ups—but that the philosophy behind the Fringe seems geared now to stand-up comedy. The BBC's *Best of the Fringe* is a half-hour feature, on both TV and radio, for stand up comedy only! The main Fringe venues that once "did" theatre now concentrate on stand-up because that's where the revenue is. Most punters you talk to believe the Edinburgh Fringe Festival is a stand-up festival.

I wonder whether anyone has filtered the shows in Edmonton—how many stand-ups, serious drama, dance storytelling, etc. Are there any statistics? Is there a breakdown?

PETER MCGARRY

ELECTION SOLUTION

To make the choosing of the date of the next election ("Politics: down with brown," Aug 28 - Sep 3, 2008) more fair for all the federal political parties and for all Cana-

ans, Prime Minister Stephen Harper's needs only to ask other federal political party leaders to agree to one thing—that the date of the next federal election will be in October 2009, as the fixed election date law Parliament passed last year requires.

This agreement will end the struggle mainly between Harper's Conservatives and the Dion Liberals (but also involving Layton's NDP and the Bloc, led by Duceppe) over control of the next election date—they all want it to occur at the time they think will lead to the best results for their party. As well, it will give all the federal party leaders a more equal chance of being in a good, or bad, position when the election is held.

It will also make the next federal election more fair for voters, as polls show that a large majority don't want an election now, and knowing the election date well in advance will allow people to plan their lives so they can participate more in the election.

In addition, people with children are usually very busy with this beginning-of-school time period, as are students, and if they have moved to a new city for school they often don't have proof they live there (making it more difficult for them to register to vote and to participate in the election).

Holding an election now will also mean a proposed law that bans loans to election candidates (except by banks and other financial institutions) will not be passed, and an ongoing court case that will make election spending rules more clear will not be completed. Without this law and clear rules the election will also be less fair and democratic.

So how about it federal party leaders—how about doing something all together in the public interest, instead of in your party's interest? Fix the election date, instead of trying to fix the election result.

DUFF CONACHER, COORDINATOR
DEMOCRACY WATCH

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Kava warning hypocritical

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@viveweekly.com

Health Canada's warning last week about Life Choice ephedra containing excessive amounts of ephedrine needs some clarification. For starters, ephedrine is readily available as a decongestant in its synthetic form in 60 mg doses (pseudoephedrine, found in common cold medications), which is double the 30 mg dose we're currently being warned against.

And while it's true that ephedra of any kind, including the synthetic kind, shouldn't be used carelessly or during pregnancy, or by those with heart problems, high blood pressure, thyroid disease or anxiety, ephedra has long been successfully used for asthma by herbalists whose clients prefer it over conventional meds for their run-ins with the monster of obstructed breathing.

What can be a problem—and is worthy of strong caution—is the punch packed by ephedra-containing weight-loss products that combine ephedra or Mau Huang, l-carnitine, which is an amino acid that stimulates fat-burning and elevates blood pressure and heart rate, and caffeine-heavy herbs such as Kola Nut.

But Health Canada's warning last week also extended to Life Choice's kava product (which has been illegal to sell in Canada since 2002, but may be imported for person-

al use). Kava is used as a muscle relaxant, pain reliever, diuretic, to treat anxiety, depression and insomnia, and historically in some cultures, ceremonially and for pure pleasure. Health Canada's warning claims serious risk of liver toxicity, but herbalists tell me kava has been used in Europe in standardized extract form for years, even with patients who have pre-existing liver problems, without complication.

Reports of liver damage have been linked to a single kava supplier using poisonous stems and leaves of the plant avoided by knowledgeable herbalists. And Germany, who led the way with the warnings and investigations into kava, has lifted its ban on kava root.

The truth is that research has shown kava to be safe and effective, often equally as effective for severe anxiety as benzodiazepines such as valium—and much safer.

ALL PHARMACEUTICALS used for the conditions kava is indicated for come with risk of liver damage. They can be addictive and can have devastating long-term results, and Tylenol is now the leading cause of acute liver failure. And self-medication of many of these symptoms often includes alcohol, which, of course, comes with well-known stress on our livers. So to single out an effective herbal medicine for liver toxicity seems, to me, a tad over-reactive and hypocritical.

And finally, still in the news daily, is Gardasil, perhaps most significantly with reservations expressed by the *New England Journal of Medicine*: "Despite great

expectations and promising results of clinical trials, we still lack sufficient evidence of an effective vaccine against cervical cancer ... the overall effect of the vaccines on cervical cancer remains unknown ... If HPV-16 and HPV-18 are effectively suppressed ... other strains may emerge as significant oncogenic serotypes."

And, in addition to the nearly 10 000 mostly relatively minor (and about 600 devastating) adverse reactions reported, the vaccine has now been linked to acute pancreatitis, a painful debilitating disease that can be fatal, and is characterized by sudden, severe abdominal pain.

For those thinking about cost effectiveness, a Harvard study has determined a cost of \$43 600 for every life saved by the vaccine administered to 12-year-old girls, and a cost of \$120 000 per life saved if given to all women up to age 21, and a cost higher still if a booster will, as many believe it will, be required.

That cervical cancer has quickly moved from being a rare and obscure cancer confined mostly to the developing world to something we feel the need to invest heavily in despite extremely effective and accessible prevention measures is a testimony to the power of the pharma lobby, which once again, according to Gardasil developer Diane Harper and the *New York Times*, worked its panic-creating magic on all major opinion leaders, women's groups, medical societies, politicians and the public.

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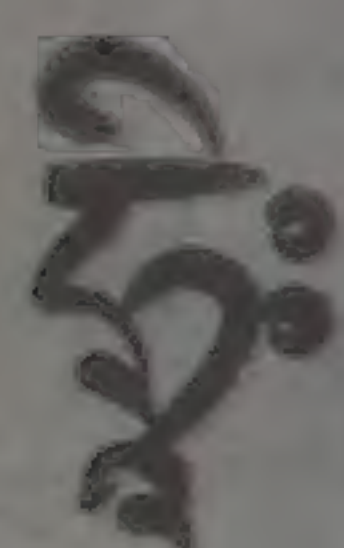
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Sun, music, injuries, death

'Story sharing' project aims to stem workplace toll

SCOTT HARRIS / scott@vnewweekly.com

Like many of us, Daryl Richel spent a good number of his summer weekends travelling Alberta's highways to reach the far-flung fields which play host to the province's myriad music festivals.

But while his fellow festival-goers were preoccupied with setting up their two-person MEC tent, Richel was busily erecting an 18-foot-in-diameter circus tent decorated with colourful painted images of people at work. And while for most the greatest technical challenge of a weekend was remembering to plug in their cellphones to charge, Richel was inside the tent, ensuring a network of laptops and sound equipment was working properly.

And at the moment you were roasting in the midday sun listening to music, he was likely busy helping people choose from an audio database of stories about workplace injuries and fatalities, and encouraging them to record their own tales of the little slips and life-altering events they've experienced while earning a paycheck.

It was all part of a pilot project called "the Workus," a new outreach program of the non-profit Alberta Workers Health Centre aimed at collecting and sharing stories about the thousands of Alberta workers who are injured or killed at work every year.

Richel recognizes the choice of locales for the project may seem a little odd at first.

"Summer festivals are about having a good time and forgetting about life's problems and relaxing," Richel concedes. "So on the surface you might say, 'Who wants to come into a tent to hear about things that have gone wrong for people on the job?' But the reason that we're focusing on festivals is because wherever there's a group of people, there's a group of people who work, and wherever there's a group of people that work, there's a group of people who've been hurt at work. And that's the audience the Workus is trying to focus on."

Richel says that the colourful tent would typically pique the curiosity of about 75 people over the course of a festival weekend, with about half taking the time to listen on a laptop to one or more of the stories. About a half-dozen people would usually be moved to sit and recount their own stories, which were digitally recorded



NEWS LABOUR

and added to the growing library for others to hear later.

Richel collected more than 50 stories over the summer, and the centre plans to eventually post them online to make them available to a wider audience. But Richel says the face-to-face approach of going to where people are will remain the primary tool if the Workus continues, as planned, next year.

"I think it's even more important, especially in this day and age when there's so much emphasis on the Internet to actually just go out into the community and do something interesting and unique and engaging and talk to people one on one."

He says that approach is important because for many injured workers caught in an often-uncaring system, the process of having someone listen can be cathartic.

"When you tell a story, no matter what it is, it's kind of liberating for people," he says. "It's an opportunity for people to have their stories heard not by a government agency, not by the WCB, not from the Alberta government, not their doctor, not an insurance investigator. It's just a place for them to share their story and tell it in a way that they see fit. A couple of times people have told their stories and then they just kind of sit back and they say, 'Wow, thanks for listening. Thanks for the opportunity for my story to be heard.'"

THERE IS CERTAINLY no shortage of stories to collect about the failings of health and safety in Alberta's work-

places.

Last year, 154 workplace fatalities were officially "accepted" by the Workers' Compensation Board—a 24 per cent increase over 2006 and the highest toll in the province since 1982. In addition, 12 farmworkers, who are not covered under the province's WCB system and not counted in official statistics, were also killed.

And the news this year isn't getting any better. Already 88 fatalities had been officially recognized in the province by the end of July, compared to 70 at the same time last year.

Sobering as those numbers are, 2007 also saw 62 473 workplace injuries serious enough require time off or modified duties, costing \$220 million in compensation payments. To make matters worse, a 2007 Employment and Immigration report on workplace safety points out that some 40 per cent of workplace injuries go unreported.

Richel says one of the aims of the Workus project is to put a human face—or at least voice—to those numbers, and enable injured workers or families who have lost loved ones to contribute to helping other workers avoid a similar fate.

"It's an opportunity to give people who have been injured on the job a platform for their stories to be heard," Richel says. "They know someone else will hear a story and they might change their behaviour on the job or they might look a little bit harder at their employer to say, 'Hey, hang on, you know I heard this story and I think we should change the way we're doing things.' That's part of the reason it's a story sharing project—it creates a community of people who want their voices to be heard." ▀

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GAMES

INFINITE LIVES

DARRIN ZENKO
infinite@vuuweekly.com

It's way too easy for me to get over-rhapsodical about the *Homestar Runner* cartoons and associated media; my first attempt at writing this column, for example, had knotted itself into 300 words about HR's "joyfully wicked blend of intelligence and innocence" before I pulled my head out of my navel. The fact is, I'm just hungry—along with millions of similarly-appetited humans—for clean, smart, fun comedy with a good heart in a laffosphere weighted heavily toward smug irony, cringe-comedy and the meaner of spirits.

Now, if that's what we're hungry for in our watchables, how much more must we be craving it in our playables? With games populated by hard-bitten men of action, moody teens of destiny, desperate gunsels and steroidal space soldiers, we ought to be more than ready for a cast of lovingly characterized cartoon freaks and their adventures through their surreal world at the intersection of pop culture and children's storybooks? How can I not love a gem like *Strong Bad's Cool Game for Attractive People*?

Fundamentally a more-or-less straightforward graphic adventure, the first WiiWare episode of *SBCG4AP* (episode subtitle: "Homestar Ruiner") deals with the series' wrestling-masked antihero Strong Bad's attempt to somehow "beat the snot out" of nemesis Homestar—an attempt which comes to involve figuring out how to enter and win the legendary Free Country USA Triannual Race to the End of the Race. In pursuit of his awesome, stylish goals, SB will have to do the standard adventure-game things: explore the game world and its characters, gathering items and information and figuring out how to apply those to the obstacles in his path.

SBCG4AP, though, works better than a lot of graphic adventures—which, honestly, tend toward frustration and tedium—in

that the conventions (unconventions?) of the *Homestar Runner* universe map perfectly to the conventions of the adventure genre. Adventure-game puzzles tend to require what's kindly called "lateral thinking"—that is to say they make no real-world sense. But in a world that *already* makes no real-world sense, a world governed by the surreal laws of child's play, the more ridiculous the solution, the more sense it makes. I'd prove my point with examples, but, you know ... spoilers, right?

THE BEST PART OF IT ALL is that, as with the HR cartoons, *SBCG4AP* may be surreal and unpredictable but it's never random in that "Hey, check out all the weird shit I'm comin' up with!" way. It's a short-form game—you'll get through it in five hours, if you're reasonably thorough—but it's a complete experience, with a full dramatic arc: a compelling setup, a light first act, a deeper second act that deals with the consequences of the first, and a satisfying denouement. I found myself grinning as much at the game's structure as at the jokes—it would have been easy for a *Homestar Runner* game to be throwaway fan-service, a mere souvenir product.

Of course, *SBCG4AP* isn't in any way short on fan service. Everywhere you look, there's material drawn from nine years of *Homestar Runner* canon, from the precincts of Strong Badia to Marzipan's organic garden. All the major characters are present and fully utilized in the progress of the game, and the main adventure is gilded with all kinds of bonus goodies. So, yeah ... lots of fun for nerds.

Lots of fun for everyone, really. Even if you don't know Bubs from Coach Z, there's so much good-natured fun and joyful weirdness to this game that it's worth the price of admission (like, 10-odd bucks; cheap as free!) just to wander around the *Homestar Runner* world. The point of episodic content is to keep 'em coming back for more, and *Strong Bad's Cool Game for Attractive People* does that for me just as surely as the cartoons (homestarrunner.com) did that first time I blew 10 hours compulsively plowing through the archives ... ▽



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Designer beef

Spring Creek's eco-friendly take is proving popular across Alberta

SHARMAN HNATIUK / sharma@vueweekly.com

Consumers are no longer opening their mouths and accepting the taste of genetically modified foods—but eating healthy and environmentally-conscious foods usually comes with a high price tag. Thankfully a local producer is providing a natural beef option that tastes good at an acceptable price.

Spring Creek Ranch is a fourth-generation family ranch near Vegreville with deep agriculture roots in Alberta. You could say they have gone back to the basics by producing Spring Creek Premium Beef that is never treated with hormones or antibiotics; however, they are also embracing advances in modern technology that promote efficiency while ensuring that agriculture's resources remain renewable.

In the aftermath of BSE and other meat-related issues that have damaged beef production in our country and helped to create a culture of concern about the health of meat consumption, the Kotelko family, who runs Spring Creek, has stepped forward to create a healthy product that consumers can feel confident in placing on the dinner table. Spring

BEEF

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Creek takes pride in the health advantages of their beef by eliminating hormones and antibiotics from their farming practices. A vegetarian diet of the cleanest and highest quality grain and forage, enriched with vitamin E, fed to cattle in a stress-free environment means that cows can be cows again and hang out eating grain in the pasture.

What makes Spring Creek unique is their commitment to sustainable farming practices that will help maintain their business and their homestead for future generations. Highmark Renewables, their very own Integrated Manure Utilization System, converts the manure accumulated from Spring Creek Ranch cattle into renewable, zero-greenhouse gas energy and odorless biofertilizer. They produce enough power to supply their needs as well as the needs of neighbouring communities.

The multimillion-dollar pilot project has helped make Spring Creek self-



sufficient. They are now producing more energy than they consume and involved in developing similar systems in dense agriculture areas. Spring Creek is helping to improve the image of farming by turning waste into something that is useful and by

creating sustainable and environmentally friendly agriculture processes.

THE COSTS of producing a premium, high-quality beef that meets their standards in addition to their industry-leading environmental initiatives can be

costly, but the market for the Spring Creek product is growing. "At first glance, consumers are hesitant at the price, but after they try it, people become repeat customers because they

CONTINUES ON PAGE 15



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**2005 CHATEAU LUSSEAU
MERLOT
\$80**

Two-thousand five is reported to be a stellar year in Bordeaux. With both sides of the river producing amazing wines, the prices have skyrocketed and availability is scarce. When you are able to find some of the better Bordeaux in Canada, you'll likely find staggering prices attached. This is the case with the Chateau Lusseau, which at \$80 is definitely overpriced. But, with most strong vintages, one has to set aside sticker shock and see if the juice will have you forget about the price.

This wine definitely did that for me but took a very long time to do it. Chateau Lusseau is a Grand Cru winery from Saint Emilion, on the right (east-erly) bank of the Garonne river. Interestingly, most Bordeaux's are blends and the primary grape is generally dependant on which side of the river the winery and vineyards are. The left bank are Cabernet based; the right are Merlot. So this being a Merlot should present more subtle, refined

structure than it's left bank neighbours.

When I first opened this strawberry-red wine, I found it emitted a well rounded nose with consistent tannins just strong enough to hide other odours. But as the tannins subsided, which did take some time, the nose was filled with fruit and hints of spice.

The flavours did take a while to develop. As I expected, this wine is made to cellar and age. It took a few hours in a decanter before the wine opened up. It had a refined body with welcoming consistency and fruit. Throughout the evolution of the taste, the fruit and structure of the wine remained present without being overwhelming. I caught hints of dirt in the back portion of the palate.

This well-built, clean wine held on for what seemed like forever. Its fleshy body and good fruit continued to be a welcome taste for hours.

Further evidence that with some time and patience, particularly with price, a wine lover can be rewarded!

**2005 TINNORN CREEK
MERLOT
\$20**

Wow, what a nose! When I first opened this vibrant cherry red wine, the odours exploded! There was vibrant fruit with hints of strawberry with a reasonable tannin presence that seemed to even out the smell. But, nevertheless, this is a

wine that I could sit and smell for days. But the larger question was if the taste could live up the hype

For the most part, no. It was a decent bottle of wine with a simple structure and adequate fruit at the front. I found that behind the initial fruit flavours was a hint of spice that became bitter. There were decent pak overtones throughout, though after being open a while, the wine seemed to completely give up

I thought it was a decent bottle of wine, but it needs to get better to compete with similarly priced wines in the market. ▽

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He killed dinner

Col Mustard's is the place to go for a sandwich ... for dinner, not so much

JAN HOSTYN / jan@vancouverweekly.com

I pressed up. Not a usual occurrence, but one that does happen occasionally. Having found out that Col Mustard's Sandwich Canteen is now serving dinner—real dinner from a real dinner menu—the plan was to stop in and eat, well, dinner. The glitch came about over differing opinions as to what constitutes dinner.

If you form part of the rare minority that, for some peculiar reason, has an aversion to sandwiches, you may not be aware that Col Mustard's has been a soup and sandwich emporium in our city for the past 12 years. When overcome by the need for a really great sandwich, it's definitely the place to go. Everything is made from scratch and creations range from the mundane to the unique and bizarre.

The premises that saw the loving creation and consumption of the first sandwich years ago became too cramped for the increasing demand and they moved locations just over two years ago. A new building with more space also meant higher overhead; higher overhead led to longer hours. Longer hours meant opening for dinner, which is precisely the reason a friend and I descended upon Col Mustard's on a relatively balmy Tuesday evening.

As we maneuvered our tired bodies up the steps leading to the ornate door, I felt like I was about to enter a grand old character house. Our feet led us into the cheery and inviting take-out area, where remnants of old converged with splashes of new. Rustic wooden floors were livened up by vivid green, purple and yellow walls. An old-fashioned country bench competed for the pleasure of our company with tall, modern bar stools. High ceilings and big windows with bright

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white trim chased away the gloomy night and made the room feel open, airy and spacious.

Numerous black chalkboards listing the lunch and take-out menu were hung behind and to the side of the display case/take-out counter/beverage bar. Just behind the contemporary black beverage bar, up a few steps, we got our first glimpse of the dining room, teasing us with the inviting light wooden chairs, checkerboard floors, framed rubber duckies and neon pink walls. Eager to settle in, my sandwich-obsessed friend first had to crane her neck and check out all the different sandwich offerings so her stomach could start pondering all the different possibilities.

So far, so good. But when I asked the friendly girl behind the counter if she could seat us, just as my friend began debating her sandwich options out loud, the plan changed rather quickly. You see, sandwiches are only available for take-out after 5 pm. Before 5 pm, you can sit down, order whatever sandwich your heart desires, relax in the quirky dining room, and enjoy. After 5 pm, you can take your sandwich home or eat it at the lone little table in the front window or at the beverage bar. Seeing as my friend needed a sandwich, we ordered sandwiches and ate at the lone little table in the front window. My review never happened.

ANOTHER NIGHT, another friend and another attempt at a dinner review. This time it was a Friday night, there

was a slight nip in the air, and we actually made it up those little steps into the dining room.

Our little two-person party settled in amongst a few other two-person parties and made the dining room seem a wee bit fuller, but not much. Sometimes I appreciate a quiet restaurant, but the way the tables were arranged I felt kind of exposed, and a bit on display. It was simple, quirky, and casual, but I thought it would be more comfortable if it was bustling and full of people.

Although they are licensed for beer and wine—and actually had a reasonable selection of wines by the glass—it felt like a hot chocolate (\$4) and a soda water with lemon (\$3) kind of night. Our eyes tried to casually inspect other diners' choices and, although we did catch a glimpse of a burger, some salmon and something green that I thought must be a salad, our mission was quite unsuccessful.

That left us with just the dinner menu as a guide. There was a wide range of intriguing options on it. Soup, salads and pizza made up the first part of the menu, followed by some small plates and then the dinner dinners: lemon and garlic chicken breasts, a cioppino pot and grilled lamb chops. There were even burgers and mac 'n' cheese.

Although I was tempted by the special of the day, an asparagus lasagna with spinach, ricotta and mozza, I was having a hard time deciding. I felt like I should be eating a sandwich, and my mind—and stomach—were having a hard time getting past that little barrier. Even one of the big salads couldn't sway me.

After numerous return trips from our very patient waitress, I ended up ordering the Grilled Flatbread with a Trio of Dips (\$8). My friend went with the Three Cheese Pizza (\$10). We each debated ordering a small spinach salad to add some colour to our dinners, but visions of the dessert special, butter pecan pie, dashed that thought.

WE MANAGED to fit in a great deal of chatting before our dinners arrived. When they did, I originally thought we

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had received the wrong order. The small, round disk that was placed in front of my friend was brown, very brown, all over. Closer inspection revealed that it was indeed pizza, a cheesy pizza, with very brown, very well done cheese. My one nibble was chewy: the overdone cheese was chewy, the pita bread crust was chewy, the pizza was chewy.

My flatbread was better, even if some of the pieces were a bit too grilled. It was nicely arranged around three little pots in the middle of the plate: one contained a tomato jam, one was filled with hummus and the third had tzatziki. I'm not sure what the spicing in the tomato jam was but my friend, who abandoned her pizza in favour of my flatbread, thought it tasted kind of like gingerbread. I thought maybe curry, but neither of us was inspired to investigate further. Both the tzatziki and the hummus were mild and creamy, with the hummus becoming the dip of choice. The garlic hit I was anticipating never materialized, and, although my taste buds missed it, I didn't offend anyone at the breakfast table the next morning.

Although neither of us were full, we decided to skip ordering a wedge of the tempting butter pecan pie. It just felt like time to go.

I still can't really say we had dinner. We had a couple of little items from the big dinner menu, with mixed results. There's still a huge chunk of menu that we didn't even touch. I do know I love Col Mustard's for lunch. I'm just not sure about dinner. ▼

SPRING CREEK RANCH

CONTINUED FROM PAGE 12

are happy with the product," explains Kirstin Kotelko, the family member growing the Spring Creek brand.

Buying the brand is a unique concept for beef buyers, as most consumers grab the generic variety each grocer supplies. But Spring Creek has learned that more and more people want to know where their food comes from and are demanding higher standards. "Once they get over the price hurdle, it's not an issue anymore," says Kotelko. "Consumers are willing to pay for a premium product with high standards and great taste."

Knowing their cattle are never fed or administered antibiotics, growth hormones or animal byproducts is attractive to both consumers at home and on the restaurant food scene. Spring Creek stands behind a tender and flavourful premium beef of exceptional quality, a product that meets the standards of some of the top restaurants in Edmonton. The chefs at Characters, Jack's Grill, and the Fairmont Hotel MacDonald are all serving up Spring Creek beef on their menu, as are restaurants in Calgary, Banff, Vancouver and Toronto.

Fresh cuts can be purchased at the Riverbend, Oliver Square and St Albert Trail Safeway locations in Edmonton; Spring Creek is the only branded beef that they're selling, but the price isn't a major factor for those looking for a prime cut of beef.

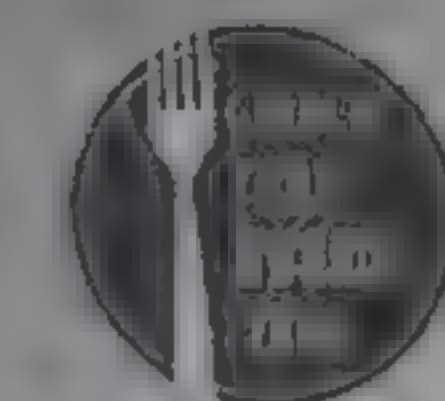
"Some people go with the cheaper

AAA beef, but we also have a lot of customers who only buy the Spring Creek cuts," explained Wayne Ferguson, a butcher at the St Albert Trail location. "The price isn't that much higher than our other quality cuts, but there are definitely repeat customers who only want to buy this brand now."

All Safeway stores across Canada are now selling Spring Creek Gourmet beef burgers, lean ground beef and spicy beef BBQ sauce, and there are plans to expand the product line to sausages in the fall. But one of my new favourite places in town, Urban Careit Deli, is caring both fresh cuts of Spring Creek Premium Beef and using the product in their convenient gourmet take-away dishes. The Passionate Plate also uses Spring Creek beef in their studio kitchen and gourmet to go dishes.

Thanks to my love of great beef, I appreciate the product that Spring Creek is providing. When presented the choice I always prefer to support a local producer, especially one that is committed to producing a health-conscious product in an environmentally sustainable way. While the price tag is higher than the average beef commodity on the market, buying Spring Creek Premium Beef means buying a brand committed to quality. Personally, I believe that the taste, texture and flavour of a quality cut of beef is worth it. And with environmental initiatives like theirs, Spring Creek might even get some of you environmentally conscious vegetarians eating meat again. ▼

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Saltwater cocktails on the Estoril coast



JEREMY DERKSEN / snowzone@vuweekly.com

Hot air ripples above the sand. Along the road, cacti plants stretch up as tall as men, limbs winding around slack barbed wire fence. Driftwood cabanas lean against a rocky bluff that is slowly eroding into the beach. With my pale skin, I am an obvious foreigner in a country where almost no one speaks my language. All I want is a surfboard.

In mangled Portuguese, I ask around for a place to rent from and find Pedro Barbudo. Tanned and lean, Barbudo is the energetic type whose age is impossible to guess, though there's a hint of friendly wrinkles around his eyes.

More importantly, he speaks reasonably good English. He's an instruc-

SURF | PORTUGAL

tor at the Guincho Surf School (guinchosurfschool.com), named for the beach where I've washed up with my gypsy band—my three brothers, my brother Andrew's fiancée, and my wife and infant son—in tow. Except for the roaring ocean, the scene could be a spaghetti western.

We'd come north from Lisbon along the **Estoril coast**, up through the wealthy resort town of Cascais where oceanfront views command high prices. A paved multiuse trail follows the road from Cascais to the beach.

The waves at Guincho are among the best in Portugal. National and

international competitions are regularly held here and further north at Ericeira. With clean water and a forgiving beach break, Guincho is a good place for beginner to intermediate surfers; but more advanced surfers need swim only a little further out to catch bigger, more challenging swells.

The last time I'd come to Portugal, two years ago July, my luck had been different. After receiving contradicting advice I had headed south to the Alentejo, but the water there was flat. Then I took a long bus trip to Ericeira and got stranded in town, miles from the surf beach. This time I'm feeling lucky. Fall is ideal surf season in Portugal and the waves are straight ahead.

PEDRO APPRAISES ME as I explain what I want. He hasn't met many Canadian surfers, if any, and he's skeptical. After some discussion about our experience, we negotiate a flat-fee rental of 20 euro each (about \$30 CAD) for wetsuits and surf boards—no contracts, insurance forms or waivers required—and we hit the water running.

The weather is so unseasonably warm—hovering around 28°C—I quickly shed the wetsuit. For the first time ever, I'm surfing in nothing but board shorts.

The afternoon break grows as we paddle into it. Soon I'm drinking saltwater cocktails and shaking foam out of my ears and nose. Finally, after a long, arduous swim out, I catch my wave. It's about a metre high, a per-

fect break for my skill level.

I paddle several strong strokes into it, pop and set up on the board. The wave pushes me hard and fast toward the beach, curling into a frothing whitecap as I draw nearer to shore. Sun gems dance in the rippling water before me. I tip back and let myself sink slowly into the cool water.

The afternoon sun wanes as I gather the gypsies for our return voyage into the land of cork trees and windmills. Along the beach, young girls flirt with their boyfriends in the water. Scruffy dogs chase sticks into the waves. Further down, workers are setting up an outdoor bar and a makeshift stage. As we make our way back, boards under our arms, miles of endless sand burn the last impression of summer into our feet. ▽

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Permanent daytime and a can of soup

COLIN CATHREA / colin@vuweekly.com

Just beyond Airport Lake, the Arctic stillness was broken by a growing cloud of dust on the horizon. The tumble of 18 wheels on the rough gravel road grew louder as the semi crept closer. The grey ghost lurched to a stop close to where we sat resting from a hike in the middle of nowhere ~~in the Arctic Circle~~.

Like a scene out of a Stephen King movie, the cab door opened slowly and a grizzled driver emerged, stepping down to the first pavement he'd seen in nearly 2000 kilometres on his regular route up to Inuvik, Northwest Territories. He looked over at us and the dogs. "Howdy," he said.

Noticing spare wheels stacked on the trailer's roof, I asked how many flats this trip. "Only a few this time," he smiled.

I had studied the roadmap of the Dempster Highway and read about its beauty and savageness. It's the only highway in Canada that passes through the Arctic Circle; 700 km of atrocious driving. It's slimy when it's wet and a virtual dust storm when it's dry. The dust is so fine it permeates the interior of your vehicle. You don't want to tail anyone for long or your air filter will plug off like a cork in a bottle of Yukon Jack.

Travellers advisories suggest bringing supplies like food and water, tires and a flare gun. The highway winds its way through several mountain ranges, parallels wide rivers and pops out on high alpine plateaus. Its beauty is hard to explain and even harder to capture on camera.

That's when I thought of the can of soup. You see, goods get this far north via several different modes of transportation, depending on the season. When the mighty MacKenzie River is open, huge barges are loaded on the south side of the massive Great Slave Lake at Hay River and navigate the water north to Inuvik. In the winter, when everything is frozen, an ice highway connects Inuvik to Tuktoyaktuk on the Arctic Ocean.

Prices for commercial goods swing with the season. The barges are a relatively cheaper way to ship goods, so prices in late summer and fall are lower than in winter. While it may be impossible to put a price on beauty and remoteness, a can of Campbell's Chunky Beef soup I'd found in the grocery store offered some perspective. It was \$7.98.

THE NORTH

TWO WHITE SIBERIAN HUSKIES, Miko and Gus, sat panting beside us as we rehydrated after our hot and sweaty hike into Airport Lake. It was mid-June and we were enjoying a brief reprieve from the usually nasty bugs thanks to a late-May snowfall which had slowed the spring hatch. There was still ice on most of the lakes. While flying over the massive Great Bear Lake, we saw thousands of square miles of it. This delta is one of the largest watersheds on the planet, second only to the Amazon.

My hiking companion and I had just attended the Inuvik Petroleum Show, where we'd listened to the environmental and geopolitical concerns of the local people. We flew up instead of driving the Dempster Highway because of time constraints, but we planned to take time to explore the land and get a true sense of the life here.

This year Inuvik celebrates its 50th birthday, a year which may change this land forever. Drilling for natural gas has been going on for quite some time, but a proposed pipeline to lucrative American markets would run above ground through native people's lands, disrupting traditional hunting and fishing grounds.

This has the Inuit concerned. They see themselves as guardians of this land and they want a say in its stewardship. Meeting with several tribal elders to get a sense of their concerns, I was struck by their closeness to the environment. For generations their survival has been linked to the land, and a deeply rooted connection to the earth remains ingrained in their culture.

In the last decade polar bears have been seen far inland, displaying hunting habits more like grizzlies and blacks, said George Irish, one Inuit man I met. As the ice recedes further away from shore, he explained, so does their food. One of the first speakers at the petroleum show simply stated that the Eskimo Nation does not recognize international borders, only the natural borders of the north. The shrinking polar ice cap is causing massive changes to these people's way of life.

When it comes down to it, community is everything up here. It's literally a

matter of life and death: you cannot survive on your own. In many lands, Aboriginal peoples hide their presence, but in the cold and dangerous North, they advertise their whereabouts with Inukshuks. The ancient stone metaphors are a guide for travellers, pointing the way to people and aid.

WE'D COME SEEKING INUKSHUKS in the symbolic balancing act between plundering and preserving the land, but after several days of northern politics my travel companion and I were ready to get good and truly lost. Our hosts at the Arctic Chalet (arcticchalet.com), Olav and Judi Falsnes, helped us with pointers and the loan of our two

guides, huskies Miko and Gus.

Olav, a former bush pilot who ran his own airline, is one of those northern pioneers who has numerous stories of adventures he's had over his decades roaming the land. He's also an inventor of sorts, using geothermal heating and cooling, revamped trucks to haul water and all sorts of other gizmos. Judi is a dog lover extraordinaire, with a family of over 25 huskies.

Miko and Gus were vital guides on the trail. They led us along unmarked routes by following the scents of previous hikers, all the while acting as scouts for grizzly bears and other critters. We fished for northern pike and lake trout as the 24-hour sun stayed

high in the sky.

Truly, hiking in the middle of the night under a clear blue sky in bright sunlight is bizarre. After one long trek we hit the local bar around midnight. We finally emerged to bright sunlight at around 3 am, walking right into the middle of a road hockey game.

With such drastically different seasons, it's hard to forget about their impact. Late May snowstorms, 24-hour sun and \$8 cans of soup may be inevitable, a fact of life in the North. Melting polar ice caps and oil pipelines are another matter. With Miko and Gus running ahead, I focused on the trail in front of me and my own connection to the land. ▀



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The downhill revolution continues



JEREMY DERKSEN / snowzone@vuwweekly.com

Berm, table, berm, table, table ... then I'm flying in mid air, barely getting my feet back on my pedals as I crank a hard half-sideways landing, skidding in the dust. It's only my first run and my fingers are stiffening into crab claws around my handlebars, and there's a wide, crazy grin frozen on my face.

Wherever I've gone this season, on lifts, in bike shops and on web forums, riders are talking about Silver Star's park (skisilverstar.com). Now I know why: fast, flowy lines with progressive features building confidence and ability as they propel you higher into the air and harder into the turns. Still, between log jams, teeter-totters and drop-downs, it's enough to push experienced riders to the brink. If there's a park whose design hints at the future of the sport, this is it.

Despite insane speed, serious air time and potential for pain, downhill biking hasn't yet galvanized the masses the way other "extreme" sports like snowboarding have. There's a steady, but the sport is still in adolescence, figuring out how to reach both the hardcore

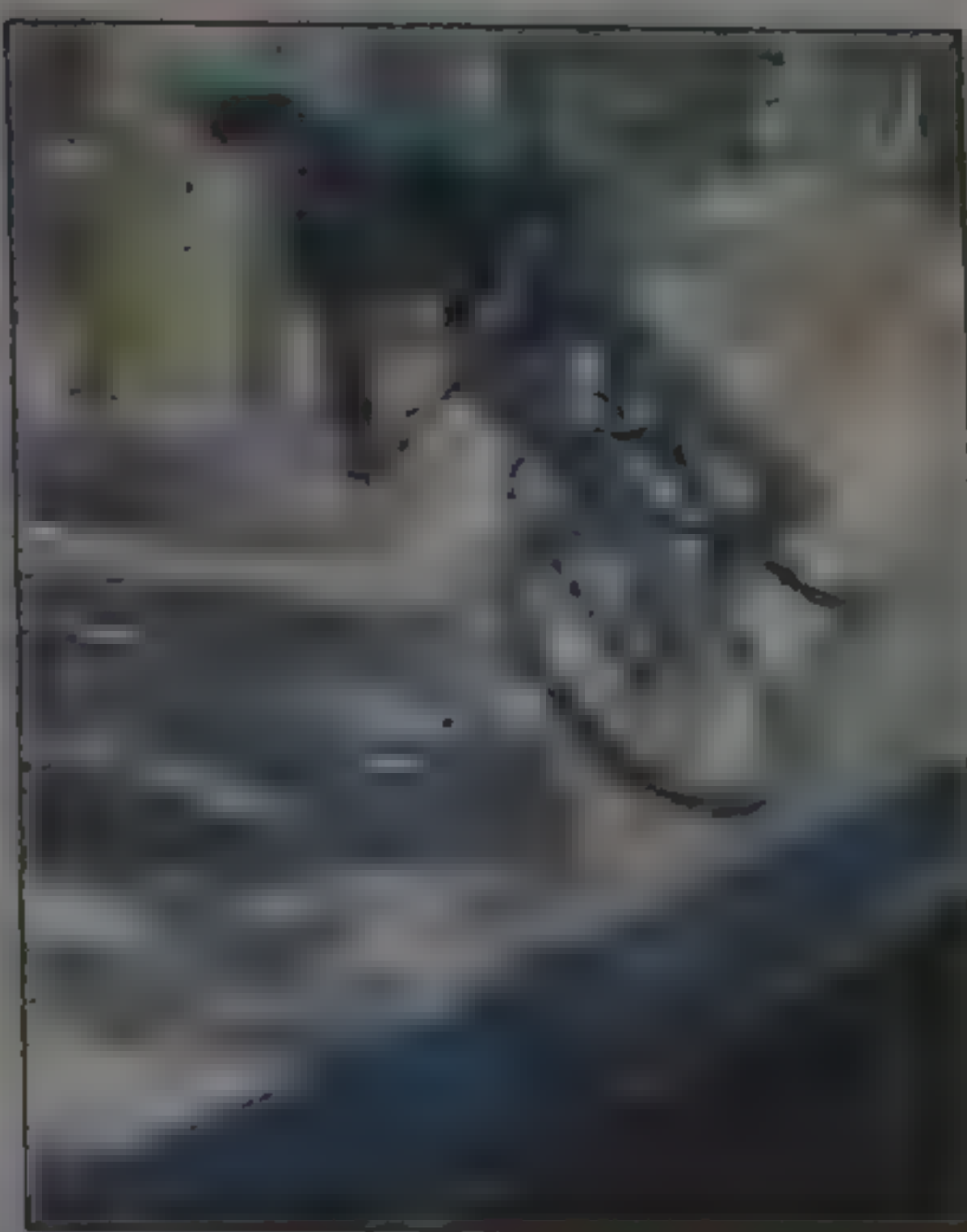
and the Sunday rider at the same time.

Usually, efforts to cater to one segment alienate the other, especially if it's the hardcore old guard who feel ignored. But Silver Star has struck a rare balance. "Other parks have gone after the hardcore rider but that's a small demographic," says Cam Sorenson, Silver Star's bike park director. "Yeah, we've got stuff for the hardcore rider but for the sport to grow as a whole it has to diversify. We want a park that's fun for everybody."

THE TRAILS BEAR OUT

After starting on Rock Star, a blue run with berms and moderate tables, I upped the ante on Super Star. It kicks off with a metre-high drop-down, then launches into a series of multiple pitches and jumps mixed with some roots and rocks for good measure before you hit the berms and tables all out. With room to ride out or around the biggest stunts and enough space between features to manage speed, I was able to roll smooth and fast. Less brake, more crank ... yeehaw!

Still challenging and that's the biggest thing we've been working at. That comes from having a trail crew who all



ride," Sorenson says. He's had at least 30 days riding the park this season.

Sorenson and crew have used

THE SILVER STAR

their knowledge to build in progression without watering down the wilder stunts and terrain. LTG, a new trail complementing the black diamond Pipe Dream, is a log-riding reverie for the intermediate rider: three teeter-totters one after another leading into an intricate section of logwork. Then there's World Cup, with its double wall rides of high-speed intensity, or the jagged steeps of Double Dog.

All this translates into a park that lets riders progress while keeping them on their toes. "It's an active bike park, you're never waiting for something to happen. You're always turning and moving," Sorenson says. "I

hate going down a straight jump to a straight turn to a straight jump. I like moving my bike."

With sophisticated park designs, better bikes and younger generations taking to the hills in increasing numbers, there's a breakthrough brimming. As this season nears its close, Sorenson's progressive park design heralds a change in the sport towards a more supportive, sustainable model. No doubt, it will attract the hordes in force before long.

But in the meantime, lift lines are still sparse and the trails are wide open. Sweating in the 35°C heat halfway down World Cup, I had a clear view of the future as one rider after another launched big air in front of a wide panorama of hills underneath a clear blue sky. Less brake, more crank, get it while you can. ▽

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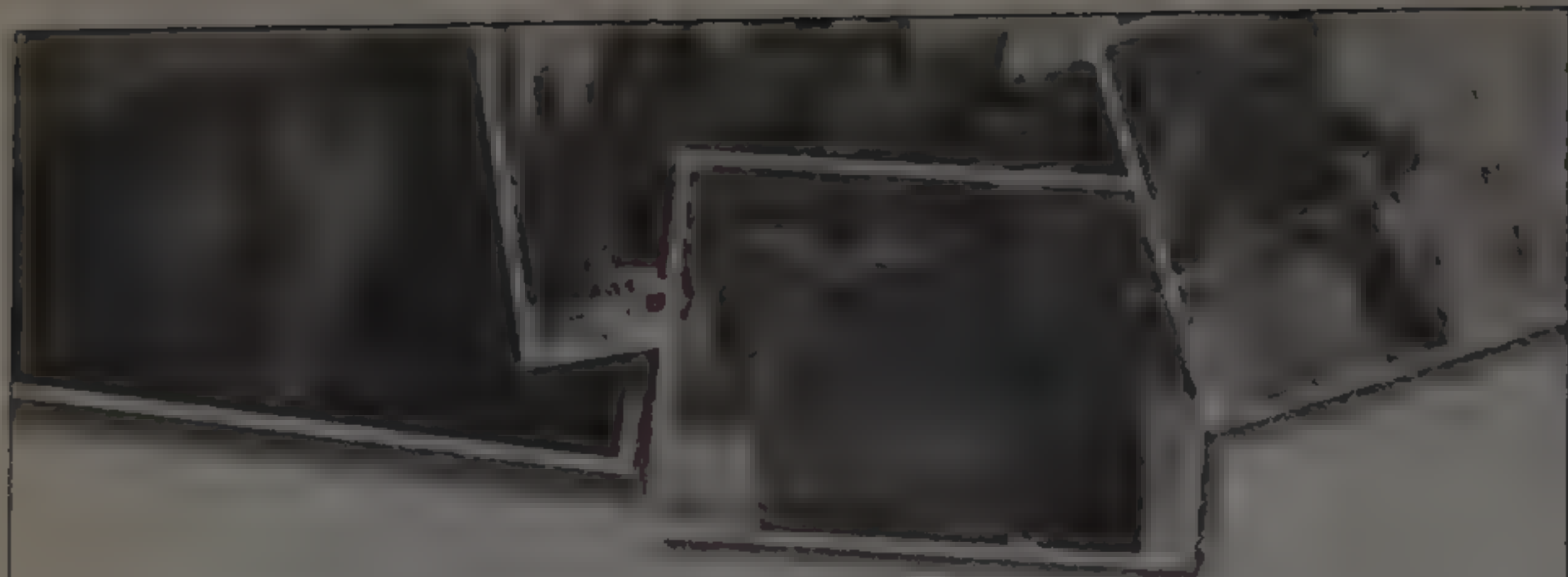
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SUMMER ENDS: WHATEVER

For the first time in months, I fell asleep with a cold nose. I wasn't sweating and there was no hum of a futile fan passing warm air over my moist skin. Instead, I hunkered down under a thin blanket and cheered for winter. As I spend the unofficial last week of summer surfing in Tofino, I can't wait until this wet stuff is semi-solid fluff.

With winter bearing down, I start looking for free ways to get on the hill, so I spoke with Louise Charron, VP of public relations with the Canadian Ski Patrol System (CSPS). At resorts, they're the ones you see wearing the blue and yellow jackets with the yellow cross/blue maple leaf insignia on the back. They're also the ones riding with a free lift pass for each shift they patrol and they may be getting a free lunch or discounted season passes for their families.

It may seem that in order to be a patroller, you have to be a skier—as a snowboarder, I had never considered it. Charron informed me otherwise. "You don't need to be an expert, but you will need to be able to handle a toboggan and meet the minimum rating set out by the local patrol."

Ski and snowboard instruction is often available at little or no cost at the local level. CSPS will completely train you in first aid and CPR, as well as avalanche search and rescue techniques if you're in a high-risk area. It also offers exchange opportunities between patrol organizations across the country.

Patrol commitment is flexible. Says Charron, "It depends on the local patrol. Some will ask for a certain amount of days, others are fixed to a one day a week." The next recruitment night is Sep 24. Patrol training starts Oct 7 and lasts seven weeks with on snow training beginning in December at Rabbit Hill (info@cspse Edmonton.ca).

LONG LIVE RABBIT

Despite the rumors, Rabbit Hill's road will be open this winter—allowing quick

access to the largest and arguably best terrain park in northern Alberta. Says Rich Parrie of Rabbit Hill, "The County of Leduc passed a bylaw allowing them to take over the road and guarantee access for the next two years," including summer months.

Rumours have been circulating the bike park would close after this season. "Although Rabbit Hill has a strong group of core riders, season pass holder numbers dropped this year," explains Parrie. To reduce financial losses incurred during the first two years of operation, the hill is revamping its hours for next spring but has no plans to close. "Since the road will remain open, we are optimistic that trend will reverse next summer."

Rabbit Hill is also promoting their new winter season passes (\$249 before Sep 30). Pass holders will enjoy a 25 per cent discount at Sunshine, Marmot, Norquay and Kicking Horse, and discounts at several other resorts. It will also give you a free three-day lesson program or a VIP bonus card for freebies and significant money savers at the hill.

So turn off that air conditioning. Dream cold. Think snow. **v**

Mixed Nuts

Blacklisted gets some help from the community for their new sketch show

DAVID GREY / david@vancouver.com

Two words: *Canadian Idol*. Ryan Parker leans in emphatically, a generous smirk spreading across his face while his eyes twinkle with a bit of friendly ribbing towards his friend and frequent collaborator, Sheldon Elter. "Seriously, if you work it all the way back, if Sheldon never went on *Canadian Idol*, we probably never would have had this."

The this to which he's referring is their new sketch comedy show, **Caution: May Contain Nuts**, set to air this fall on APTN, and as his tack would imply, he's selling it a bit short. Truthfully, the show's roots go all the way back to a drunken conversation at a Nextfest wrap party, where Parker and local improviser/actor Matt Alden floated the idea of starting a sketch comedy troupe, which would eventually come to be called Blacklisted. Beer promises slowly became actual commitments, and as the duo drew in a host of other locals—Alden's friend Jeff Halaby, Elter, sound wizard Aaron Macri and eventually comedy vet Dana Anderson—shows started piling up, and eventually audiences with them: the group got a regular late-night slot at the Azimuth, and eventually a few sold-out runs at the Fringe, drawing wider and wider audiences with their bombastic, frequently irreverent sketches.

Only then did Elter's gig on the popular karaoke show come in to play. Singing on *Idol* landed him a spot in the APTN series *Hank Williams First Nation*; connections made on that show eventually led to talks of a sketch comedy show featuring Elter—and, eventually, the rest of the group. Enlisting a host of other local actors and comedians—including Howie Miller, Aimée Beaudoin, Minister Faust, James Higuchi and Natasha Napoleao—the line-up was solidified, a pilot was shot, and soon after an order for a full six-episode run was in.

NOT THAT putting together a TV series is exactly that simple. Though both Parker and Elter are clearly ecstatic with how the show

TV SAT, SEP 13 - SAT, OCT 18 (12:30 AM)

CAUTION:

MAY CONTAIN NUTS

FEATURING BLACKLISTED, AIMÉE BEAUDOIN,
HOWIE MILLER, MINISTER FAUST,
JAMES HIGUCHI, NATASHA NAPOLEAO
APTN (CHANNEL 85)

has turned out, they admit turning stage funny into screen funny was quite the learning experience, especially from the acting side. That said, they credit the group's already-collaborative working arrangements—thoroughly aided by both their new recruits and the TV crew—with helping them land on their feet.

"The best thing about our group is that everyone has their different style of comedy, so usually any sketch that ends up in a show, everyone's had their input: nothing's really finished when we bring it to the group," says Parker, adding that the dynamic stayed for the television show. "Once we got on set, it was hilarious. We'd constantly be going, 'Can we change this, can we change this.'"

"Our poor script supervisor," laughs Elter in agreement. "We never let her rest. But that kind of environment actually ended up turning out great, because eventually everyone felt like they could come at us with ideas."

"Yeah, by the second week in, everyone was like, 'You know what would be funny ...'" continues Parker. "With comedy, usually the more input the better, and everyone was trying to put in their two cents, which was awesome, really, because then everyone is invested, and everyone is enjoying themselves."

The ability for the show to draw people together turns out to be Parker and Elter's favourite part of the experience: a point of pride for both of them is that the show was created entirely in Edmonton, using local actors and crew.

"There's a real sense of pride, that we get to throw back to the community here," he says. "It's a chance for us to say, 'This is where we started, and this is where we're going to start something else,' and that's a really cool thing to be able to do." ▽

Exploring Edmonton

ART

PRAIRIE ARTSTERS

AMY FUNG
amy@vancouver.com

This week, my first curated exhibition, *Edmonton: EXPLORED*, opens at the Art Gallery of Alberta for a two-month run. Besides shameless self-promotion, I'm torn as to how I feel about this show and my ongoing role within Edmonton's arts community. I'm not really angling for either positive or negative reactions, moreso I feel I'm finally putting my money where my mouth is and that I continue to be engaged with Edmonton, a city structure that can stand in for any other mid-sized sprawl city on this continent.

At the same time, in between days of install, I'm heading back to the U of A to begin my MA with a directed reading course on our flat city of urbanity and sprawl. Reading urban theorist and art critic Lucy R Lippard's *The Lure of the Local: Senses of Place in a Multicentered Society*, the NY-biased writer ranges from the point of mythologies and Marxism, framing the stories and identity of a city as being a history perpetuated by the privileged to the role artists have played in conduiting and documenting the gentrification of urban spaces. In writing about the ongoing decline of American boom cities and the general abandonment of a city's centre for new development further from the centre (to the point of creating new cities outside of the abandoned core), Lippard notes that the city has always been a perpetual shuffle between developers and citizens, and that boiled down, it is simply about land value versus

the value of its current tenants—insights all aptly applicable to almost every zone of Edmonton in the 21st century.

Commuting through the city core everyday, especially coming down from the 118 Ave zone of revitalization through forgotten blocks of redlined neighborhoods, the Edmonton I know is a city with no pedestrian traffic, scared off by the rumbling of semis and pickups roaring all-too-near, stepping around piles of plastic garbage blown to and from unkempt alleyways, and where street-level gravel lots and "For Lease" signs remain the constant norm.

EDMONTON: EXPLORED started as an image in my head, a living diorama of several outdoor Edmonton Cultural Capital projects pulled together into one indoor setting. From street art to billboard art, the common denominator between artists and civically minded individuals Jennifer Berkenbosch, Clay Lowe and Ian Mulder, Ted Kerr, Aaron Munson and Mark Templeton and Monica Pitre lie in their independently achieved engagements with this city's contemporary identity. From current discussions on the merit of graffiti to making visible the faces of Edmonton's immigrant population, across the board there comes a consistent engagement with chal-

lenging the city's official mythologies, producing work and documents of work that actively participate in bringing attention to those perspectives easily forgotten once they were ghettoized



A major underlying theme is navigating through Edmonton on a pedestrian level, which mostly restricts the work to the city's inner core. Although the majority of work is a reinterpretation of their original presentations, the works invite you to shed the convenience and order of

vehicular grid systems and engage in the act of walking—of physically tracing the city step by step—as a fundamental factor to internalizing your surrounding rhythms. Gathered within a space smaller than 60 square feet, the inner city is condensed, dissected and made accessible to those who do not necessarily inhabit those neighbourhoods. The gallery is only a presentation of reality documented, and the contextualized works are living and breathing just blocks away from their simulacra. I know for me, the experience of walking through this city is an increasingly isolating experience, but that just means more than ever that I need to explore why I remain here. ▽

Amy Fung is the author of www.prairieartsters.com

NEW PORTRAITS OF THE PAST BY CONTEMPORARY ABORIGINAL ARTISTS

K.C. ADAMS
LORI BLONDEAU
DANA CLAXTON
TERRANCE HOULE
MARIA HUPFIELD
KENT MONKMAN
ADRIAN STIMSON
JEFF THOMAS

Dana Claxton, *Baby Boy Got a Indian Horse*, 2006
Digital Print, 60 x 48"

ART GALLERY OF ALBERTA
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ON NOW

Dürer endures

Looking at the works and legacy of a printmaking master at AGA

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com

The extensive introductory text panels in *The Prints of Albrecht Dürer: Works of a Renaissance Master*—historical and biographical context for the artist and his era—cannot prepare a viewer for the first glimpse of the initial print by Dürer in this show, "Samson Rending The Lion." Even if you've seen his pieces reproduced in the middlebrow way reserved for giants of art history—on calendars, posters, tote bags, brick-like coffee table books, and the like—you can't anticipate the impact of being inches away from a reproduction authored by Dürer himself.

Made in 1496, when the artist was 25 years old, "Samson" showcases Dürer's strength as much as it does his biblical heroic subject's—the dense imagery laboriously crafted in a multiplicity of lines, considered and laden symbolism, his incredible evocation of character and situation, the skillful transformation of a familiar ages-old story into a moment that crystallizes a new nuanced meaning for his view-

PREVIEW

UNTIL SUN, NOV 2
THE PRINTS OF
ALBRECHT DÜRER
ORGANIZED BY THE NATIONAL GALLERY OF CANADA
AGARTS - 1000 JASPER AVE

ers at the height of the Renaissance and continues to grip new audiences over five centuries later.

In the print, Samson wrestles the kind of stylized lion that we might broadly recognize from heraldry—not a Serengeti cat but one that looks almost as mythic as its tormenting opponent. He holds open the unfortunate creature's jaws, and the animal looks up at him with a kind of pleading awe. Samson's eyes, however, are not focused on the beast. It doesn't even look like he is particularly concentrating on the rending at all—rather, he gazes off to the left of the print, well beyond its paper borders. His eyes are distantly focused, despite being anchored by his intent brows, and he appears to be heeding some far-away call that only he can hear. The long, loosely twisting curls of Sam-

son's famously strength-giving hair are mirrored in the mane of the succumbing lion, and indeed they resemble the mane gracing the artist on his self-portrait, and again in a later piece that's also in the show, the long curling hair of St John The Evangelist, naked and gruesomely stuffed in a cauldron over a roaring fire to meet his martyred fate. (St John's hair, in turn, is echoed by the flames rising beneath the pot where he is praying, eyes turned piously upward.)

DÜRER IS MORE explicitly present in the work by virtue of his initials, a characteristically bold printmaking signature that he places prominently at the centre bottom of the paper, a proud brand of creation. The "A" arcs over the "D," his Germanized Christian name embracing his familial one. If he were alive today, Dürer would have been a font geek on top of any other artistic inclination he might have pursued.

He was linked to the cutting-edge technology of his day. In 1439, goldsmith Johann Gutenberg invented his printing press, and the machine revolutionized Europe as it diffused across the continent, sowing a plethora of ideas, some quite radical, in its wake. Like the Internet a decade ago, it democratized thought in a way that had not been thought possible. Dürer was the son of a goldsmith, surrounded by a community of craftsmen who easily adopted printing presses, which were somewhat familiar to this class of artisan-

merchants, as they employed principles and techniques already present in a typical goldsmith activity, engraving. A precociously talented artist as an adolescent, Dürer was in the proximity of presses from a young age and his later printmaking would be featured in several printed books, and ripped off enough to spur him on to become an early copyright activist.

But there's no need to focus on history here—as with any show circulated by the National Gallery, *Albrecht Dürer* comes lavishly wrapped in didactics. Due to Dürer's early fame, extensive writings and pivotal role in his time and place, a lot is known about the man and his work, and the NGC has provided not only broad information but each piece is also accompanied by a small write-up that points to technique, subject, and symbolism plus the occasional bit of intellectual ephemera.

The real centerpiece is the prints themselves, and unlike some big-name shows that have blown through town, there's a lot of meat including famous pieces like his "Revelations" works. Dürer's prints can completely absorb you, fully drawing you into his controlled riot of significant marks. His subject matter is almost always intense—battles between Light and Dark rooted in the moralistic folktales and Christian and Classical myth, but framed in the new humanism that marked the Renaissance and lit the path to the Enlightenment. ▽

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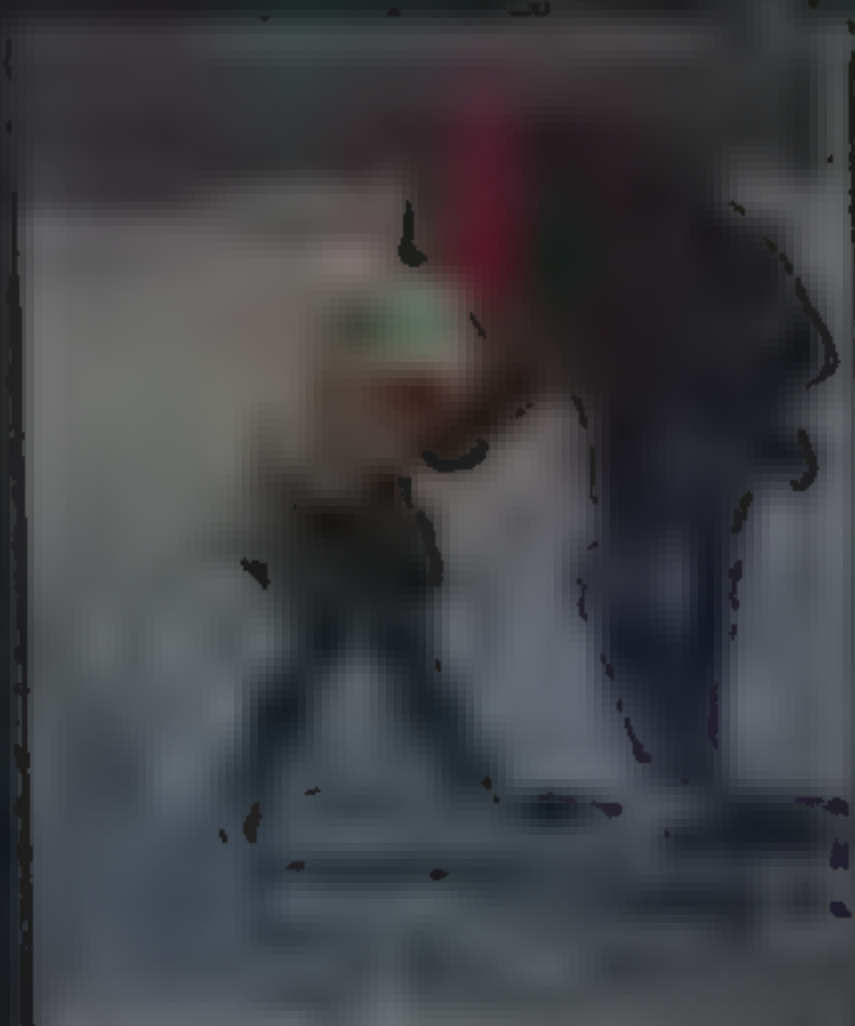
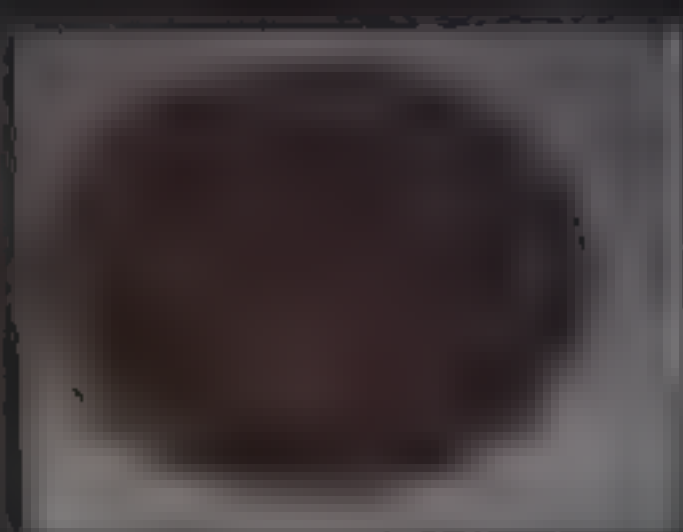
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DANCE SEPT

CAPOTEBA KUDA - CAPOTEBA ACADEMY
EDMONTON In front of Arts Building (Main location, Foyer of Arts Building • Part of Brazil Week • Sept. 10 (4pm) • www.humanities.ualberta.ca/mics/)

CITE BALLET - ARTISANAY Marr-Mac Dance and Theatre Arts, 3627-109 St. www.citeballet.com • **Open house and Season launch** • Sat, Sept. 6 (3-4:30pm)

EDMONTON COMPETITIVE DANCESPORT TEAM
 Ukrainian Cultural Centre, 10118-97 St (780-966-9285) • **Hosting the Second Annual Gala and Fundraiser** • Sat, Sept. 13

NUF (NORTH) DANCE 10118-97 St (780-966-9285) • **NUF Open House and Season launch** • Sept. 13 (1-3pm) • Free event

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (780-482-2854) • Open Tue-Sat 10am-5pm • **ACQUA ALTA**. Artworks by Kelowna, BC based artist Jane Everett • Sept. 13-25 • Opening reception: Sat, Sept. 13 (2-4pm)

ALBERTA CRAFT COUNCIL 10186-106 St (780-488-6611) • **ELEMENTAL CONNECTIONS**. An Exhibition of Sustainable Craft; until Sept. 27 • **Discovery Gallery: RUOHSCENCE**. New ceramic works by Candice Ring, Sept. 6-Oct. 18; opening reception: Sat, Sept. 6 (2-4pm)

ART BEAT 26 St Anne Street, St Albert (780-459-3679) • Paintings by Randy Hyashi • Sept. 4-20 • Opening reception: Thu, Sept. 4 (6-9pm) • Part of St Albert's Art Walk

ART GALLERY OF ALBERTA Enterprise Square, 100, 10000-100 Ave (780-426-2883) • **Open** 10am-5pm, Thu 10am-8pm (4-8pm free); Sat-Sun 11am-5pm • **WORKS OF A RENAISSANCE MASTER: THE PRINTS OF ALBRECHT DÜRER**. Until Nov. 2 • **FACE THE NATION**. Artworks by eight Aboriginal artists from across Canada whose works address issues of history, representation and identity; until Sept. 21 • **REAL**. Abstract paintings by local artists; until Sept. 21 • **EDMONTON: EXPLORED**. Curated by Amy Fung; opening reception: Fri, Sept. 5 (7-9pm); curator's talk: Sat, Sept. 6 (1pm); Sept. 6-Nov. 2 • **Alberta Arts Day**. Activities, tours and the launch of a new online exhibition **THE ROAD: Constructing the Alaska Highway**; Sat, Sept. 6 (1-4pm) • Free (members): \$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family—2 adults, 4 children)

ARTSHAB STUDIO GALLERY 3rd Fl, 10217-106 St (780-439-9532/780-423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

CANADIAN PRINCE 10217-106 St (780-439-9532/780-423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

EDMONTON COMMUNITY ARTS COTTAGEHOUSE 10217-106 St (780-439-9532/780-423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

EDMONTON COMMUNITY ARTS COTTAGEHOUSE 10217-106 St (780-439-9532/780-423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

CHRISTIE BERGSTROM'S RED GALLERY 9621 Whyte Ave (780-438-1984) • Open Mon-Fri 11am-5pm • Summer Salon and Sale • Until October

EDMONTON COMMUNITY ARTS COTTAGEHOUSE 10217-106 St (780-439-9532/780-423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

CROOKED POT GALLERY 4912-51 Ave, Stony Plain (780-963-9573) • Open Tue-Sat 10am-5pm • **BOTTOMS UP ON SUMMER**. Onk ware by award winning potters • Through September

DELTA SOUTH HOTEL Lobby, 4404 Gateway Blvd (780-426-4035) • Artworks by Henry DeJager, Kathryn Sherman, Elaine Berglund and Audrey Pfannmuller

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (780-482-1402) • Open Tue by appointment; Wed-Fri 11am-5:30pm; Sat 11am-4pm, closed long weekends • **COLLECTION 2008**. New works by various artists

FIVE ARTS BUILDING GALLERY Room 111 Fine Arts Building, 112 St (780-439-9532/780-423-2966) • Open Tue-Fri 10am-5pm • **DESIGNING THE CENTENARY**. A series of prints to commemorate 100 years of Canada • Sept. 11-17 • Opening reception: Sept. 11 (7-9pm)

FRINCE GALLERY Paint Spot Basement, 10218 Whyte Ave (780-439-9532/780-423-2966) • John, Mark, Peter and Paul • Through September

FRONT GALLERY 12312 Jasper Ave (780-426-2883) • Open Tue-Fri 10am-5pm

GALLERY AT MILNER-STANLEY A. MILNER
 Stanley A. Milner, 112 St (780-439-9532/780-423-2966) • Open Mon-Fri 9am-9pm; Sat 9am-5pm; Sun 1-5pm • **100 YEARS OF THE CENTURY**. Edmonton Transit 100 years of photographs and artifacts • Until Sept. 30

GALLERY IS 4440 Ross St, Red Deer (403-341-4641) • **INSPIRED BY THE SEASONS**. Jewellery designs by Cheryl Fenchak • Until Sept. 27 • Opening reception: Sept. 27 (5-8pm)

MARCOURT HOUSE 10215-112 St (780-426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Space:**

THE SWIMMERS. Video installation by Francophone artist Christophe Juvray; Sept. 12-Oct. 11 • **Front Room Gallery: (CAVIL)**. Black and white paintings of crows by Shantael Sleight • Opening receptions: Fri, Sept. 12 (7-10pm), artists in attendance • Artist talks: Sat, Sept. 13 (11am)

JEFF ALLEN GALLERY Strathcona Place Senior Centre, 10831 University Ave (780-433-5807) • Open Mon-Fri 9am-4pm • **INSTRUCTORS SHOWTIME**. Artworks by the instructors for the upcoming fall/winter session; until Sept. 25

JOHNSON GALLERY (NORTH) 11817-80 St (780-479-8424) Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by various artists • Through September

JOHNSON GALLERY (SOUTH) 7711-85 St (780-465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by various artists • Through September

KAMENA 5718 Calgary Tr S (780-944-9497) • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm, Sat 10am-5pm • Featuring artworks by local and international artists, home décor and gift items

LATITUDE 53 10248-106 St (780-423-5353) • Open Mon-Fri 10am-5pm; Sat noon-5pm • **ROCK CITY/DIRT CITY**. Group show featuring artworks by local artists exploring Edmonton's love of rock and roll music; curated by Todd Janes • Until Sept. 6

LOFT GALLERY A. J. Ottewill Arts Centre, 590 Broadmoor Blvd, Sherwood Park (780-938-3091/467-7356) • Open Thu 5-9pm, Sat 10am-4pm • **SEPTEMBER/OCTOBER 08 SHOW**. Artworks by Willie Wong, Dianna Sapara, Janet Kraemer, Sonja Marinowski, Tony Goobie, Janice Bonsant-Wilson and Margaret Klappstein • Sept-Oct

McMULLEN GALLERY U of A Hospital, 8440-112 St (780-407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **FORM UNFOLDING**. Artworks by members of the Sculptor's Association • Until Oct. 26 • Opening reception: Sept. 4 (7-9pm)

MCPAG 5411-51 St, Stony Plain (780-963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **TIME PAS-SAGES**. Paintings by Beverly Bunker • Until Sept. 23

MOUNTAIN GALLERIES-JASPER Jasper Park Lodge, www.mountaingalleries.com (780-852-5378) • Open daily • Artworks by Diane Way

MUNAN GALLERY 10048-101A Ave, Rice-Howard Way/Scotia Place, Ring 206 (780-756-7396/780-429-3498) • **ART THAT TRANSCENDS**. Oil paintings, sculptures, multimedia, doll houses and tribal masks • Until Oct. 15

MUSÉE HÉRITAGE MUSEUM 5 Ste Anne Street, St Albert (780-459-1528) • **DINO DEN**. Tue-Sat (11am-3pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • **COLLAPSING COLONIES**. Featuring works by the Beehive Collective. Featured for the North of Nowhere Expo • Until Nov. 1

NINA HAGGERTY STOLLERY GALLERY 9704-111 Ave (780-474-7611) • Open Mon, Wed, Fri 9:30am-2:30pm; Tue, Thu 9:30-4pm, 6:30-8:30pm • **CAP**. Project Greed and other work • Until Sept. 26

PETER ROBERTSON GALLERY 10183-112 St (780-452-0286) • Open Tue-Sat 11am-5pm • **VIOLET OWEN**. Figurative artworks in paint, charcoal, sculpture and bas relief • Sept. 11-24 • Opening reception: Thu, Sept. 11 (7-9pm); artist in attendance (11am-5pm)

PETER ROBERTSON GALLERY 2 12304 Jasper Ave, www.probertsongallery.com (780-455-7479) • Open Tue-Sat 11am-5pm • **GROUP SHOW**. Including artworks by Clay Ellis, James Lahey, Beth Pederson, Alice Teichert and others

PORTAL GALLERY 300, 9414-91 St (780-702-7522) • **LOST AND FOUND**. Marcie Rohr, artworks focusing on childhood • Until Sept. 12

PROFILES PUBLIC ART GALLERY 19 Perron St, St Albert (780-460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • **GUILD**. Artworks by Susan Casault, Joanna Dummond, Audry Hewlett, and others • Sept. 4-27 • Opening reception: Sept. 4 (6-9pm)

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd (780-427-1750) • Open: Tue-Sat 9am-4:30pm, Wed 9am-9pm • **LES FRANCOPHONES EN ALBERTA. COURAGE ET DÉTERMINATION**. The history of Francophones in Alberta; until Sept. 6 • **DOCUMENTING ALBERTA**. Photographs of Alberta landscapes from the Public Affairs Bureau; Sept. 17-Dec. 12

ROWLES AND COMPANY LeMarchand Mansion, 108, 11523-100 Ave (780-426-4035) • Paintings by Frances various artists, glassworks by Prairie Isle Glass Works

ROYAL ALBERTA MUSEUM 9100 • Open daily 9-5pm • **Government House**. Public tours Sat and Sun and statutory hols (11am-4:30pm), ph 427-2281 info • **exhibition gallery: DRAGONS BETWEEN SCIENCE AND FICTION**. Artifacts from museums and private collections from around the world, until Sept. 14 • **LOST SHIP, RECOVERED VOYAGES: THE EMPRESS OF IRELAND**. Artifacts salvaged from the wreck of the Empress of Ireland; until Oct. 5 • **Front Terrace**. The North Edmonton Sculpture Workshop presents *Peter Hide at The Ram*; until Oct. 5

ST ALBERT ARTWALK Art Beat Gallery, The Bookstore On Perron, Cargo and James Ltd., Concept Jewellery Design, Cmsion Quill Gifts, Gempot, Profiles Public Art Gallery, St Thomas Coffee House Gallery, Studio Gallery and Wares • Sept. 4 (6-9pm)

SCOTT GALLERY 10111-104 St (780-433-2111) • Open Tues-Fri 10am-5pm • **EARTHBOUND**. Abstract paintings by Scott W. Scott • Sept. 6-23 • Opening reception: Sat, Sept. 6 (4pm)

SNAP GALLERY 10111-104 St (780-433-2111) • Open Tues-Fri 10am-5pm • **Main Gallery: The Adams**. The Works by the Adams family • Sept. 6-23 • Opening reception: Sat, Sept. 6 (4pm) • **Studio Gallery: The Adams**. Works by the Adams family • Sept. 6-23 • Opening reception: Sat, Sept. 6 (4pm)

SPOT LIGHT GALLERY 10111-104 St (780-433-2111) • Open Tues-Fri 10am-5pm • **ARTISTS IN ACTION**. Members of the Royal St. Albert Artists' Colony creating artworks on location that will be added to the exhibit in the gallery • Until Sept. 15

SPRUCE GROVE ART GALLERY 35 5 Ave, Spruce Grove (780-962-0000) • **SMALL IS ALL**. Artworks by Alberta Society of Artists; until Sept. 6 • **OPEN ART COMPETITION** opening reception: Sept. 12

STRATHCONA COMMUNITY LEAGUE 10139-87 Ave (780-962-1067) • Edmonton Weavers' Guild open house featuring weaving and spinning demonstrations and dis-

plays • Sat, Sept. 13 (9am-2pm)

STUDIO GALLERY 11 Perron St (780-460-5993); 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St Albert (780-460-5990) • Open Thu 12-8pm, Fri 10am-6pm, Sat 10am-5pm • **COLOUR, WET PAINT**. Featuring oil paintings, watercolours, drawings and mixed media artworks by a variety of artists

SUN LIFE BUILDING Lobby, 10123-99 St (780-426-4035) • Paintings by Bi Y. Cheng

TU GALLERY 10718-124 St (780-452-9664) • Furniture design works by Ralph Reichenbach • Sept. 13-Oct. 11 • Opening reception: Sept. 13 (12-4pm)

UNIVERSITY OF ALBERTA MUSEUMS GALLERY A TELUS Centre, 87 Ave, 111 St (780-492-5834) • **BRILLIANT STROKES**. Chinese Paintings from the MacTaggart Art Collection representing the styles in China from 15th to 20th centuries • Sept 18-Jan. 24, 2009

WEST END GALLERY 12308 Jasper Ave (780-488-4892) • **FALL IN THE CHARLEVOIX**. Featuring artworks by Bruno Côté, Guy Roy, André Turcotte and others • Sept. 13-30

WORKS GALLERY 200 10225 - 100 Ave • Open: Mon-Fri 12-5pm • **DEAD OF NIGHT**. Photos by Nick Rudnicki • Closing reception: Thu, Sept. 4 (7pm)

TELUS WORLD OF SCIENCE 11211-142 St (780-452-9100) • **Wired to Win**. IMAX film. Also playing in IMAX *Human Body*, *Dinosaurs Alive!* • **BODY WORLDS 1: The Original Exhibition of Real Human Bodies**; feature exhibit • IMAX films: *Coral Reef Adventure*; *Wired to Win*; *Human Body*; *Dinosaurs Alive!*; daily • *Dawn of the Space Age*; Margaret Zeidler Star Theatre; daily

UNIVERSITY OF ALBERTA Foyer of Rutherford Library (South) • Book display of Portuguese-Language Collections • Part of Brazil Week • Sept. 8-11 • www.humanities.ualberta.ca/mics/

WORLD TRADE CENTRE 9990 Jasper Ave (780-426-4035) • Paintings by Keith Nolan; soapstone and lava rock sculptures by Mark Totan

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (780-469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • 3rd Wed every month • \$5 (donation)

CITY ARTS CENTRE 10943-84 Ave (780-932-4409) • T.A.L.E.S. Monthly Storytelling Circle: Tell stories or come to listen • Sept. 2008-June 2009 (8pm) • Admission: \$3, first time free

EDMONTON POETRY FESTIVAL Throughout Downtown Edmonton, 780-496-7030, www.edmontonpoetryfestival.com • Various Venues • Sept. 11-13

HULBERT'S 7601-115 St (780-436-1161) • The Olive Reading Series. Poetry, politics and discussion; an open mic to follow for new poets • 2nd Tue each month (7pm)

STANLEY MILNER LIBRARY 7 Sir Winston Churchill Sq • Edmonton Reads: One City—One Book: launch of Ted Bishop's *Hiding With Alike: Reflections on Books and Motorcycles*; Thu, Sept. 11

STEEPS-OLD GLENORA • Spoken word open mic • 1st Thu every month • Contact Adam Snider to sign up. adam.snider@gmail.com

UNIVERSITY OF ALBERTA Tory Breezeway 1 • Poetry and music recital featuring Clara Munoz (Oswald de Andrade), Pedro Munhoz (Carlos Drummond de Andrade), Nicolás Mendoza (Manuel Bandeira), followed by Bossa Nova and MPB classics with Grupo Anima Dissonante • Part of Brazil Week • Fri, Sept. 12 (4pm)

UPPER CRUST CAFÉ 10909-86 Ave (780-422-8174) • The Poets' Haven: Monday Night reading series presented by Stroll of Poets; every Mon night (7pm) • \$5 (door)

LIVE COMEDY

EDMONTON COMMUNITY ARTS COTTAGEHOUSE 118 Ave, www.thecarrot.ca • People in Pants Comedy Improv Troupe • First Thu of each month

COMEDY FACTORY 3414 Gateway Boulevard (780-469-4999) • Leaf Skyring; Sept. 4-6 • Jamie Kilstein; Sept. 11-13

COMIC STRIP 1648 Bourbon St, WEM, 8882-170 St (780-483-5999) • Don Friesen; until Sept. 7 • Hit or Miss Mondays; Sept. 8 • Best of Edmonton: The Best in Edmonton's Comedy Community; Tue, Sept. 9 • Trent McClellan, Matt Alaeidine, Dan Brodribb and Lars Callicou; Wed, Sept. 10 • Donnell Rawlings, Trent McClellan and Paul Brown; Sept. 11-14

LAUGH SHOP Londonderry Mall, www.thelaughshop.ca • Open mic night: Wed, Sept. 10 • The Wet Spots (Cass King and John Woods); Sept. 11-13 • \$10 (Thu)/\$20 (Fri/Sat)

LION'S HEAD PUB Radisson Hotel, 4404 Gateway Blvd • Comedy Night: Hosted by Lars Callicou featuring professional and amateur comedians • Every Sun (9pm) • No cover

THEATRE

EST. EDMONTON "LITTLE ASSEMBLY IN THE PRAIRIE" Jubilation's Dinner Theatre, 8882-170 St, Phase III, West Edmonton Mall (780-484-2424) • Until Oct. 26 (Wed-Sat 6:30pm; Sun 5pm)

DIE-NASTY SOAP-A-THON Varscona Theatre, 10329-83 Ave (780-433-3399) www.die-nastyimprov.com • 53 non-stop hours of improvised soap opera madness, featuring the Die-Nasty troupe, local and international guests • Runs from Fri, Sept. 12 (8pm) until Sun, Sept. 14 (11 pm) • Tickets and weekend passes at the box office

LITTLE SHOP OF HORRORS Mayfield Dinner Theatre, 16615-109 Ave (780-483-4051) • Book and lyrics by Howard Ashman, lyrics by Alan Menken • Until Nov. 2

MO AND JESS KILL SUSIE Northern Light Theatre Third Space, 11516-103 St (780-471-1586) • By Gary Rosenstock • **Woman** wait in the washroom of a public restroom • **Life-or-death** phone call that does a woman's life-or-death • **Sept. 11-21 (8pm) • \$15 (Sept. 11, pre-show)** • **Sept. 12-21 (8pm) • \$15 (Sept. 12, pre-show)** • **Sept. 22-21 (8pm) • \$15 (Sept. 22, pre-show)** • **Sept. 23-21 (8pm) • \$15 (Sept. 23, pre-show)** • **Sept. 24-21 (8pm) • \$15 (Sept. 24, pre-show)** • **Sept. 25-21 (8pm) • \$15 (Sept. 25, pre-show)** • **Sept. 26-21 (8pm) • \$15 (Sept. 26, pre-show)** • **Sept. 27-21 (8pm) • \$15 (Sept. 27, pre-show)** • **Sept. 28-21 (8pm) • \$15 (Sept. 28, pre-show)** • **Sept. 29-21 (8pm) • \$15 (Sept. 29, pre-show)** • **Sept. 30-21 (8pm) • \$15 (Sept. 30, pre-show)** • **Sept. 31-21 (8pm) • \$15 (Sept. 31, pre-show)**



Megatunes

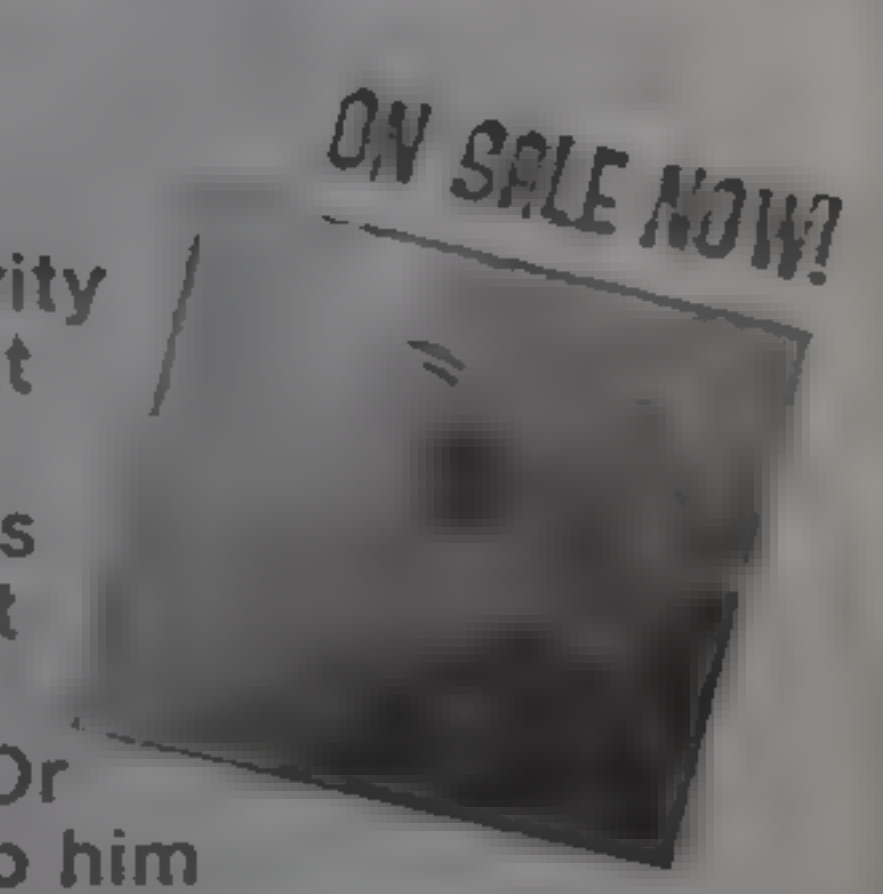
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1. Elliott Brood – Mountain Meadows (six shooter)
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3. Beck – Modern Guilt (universal)
4. Amos Garrett – Get Way Back (stony plain)
5. Alejandro Escovedo – Real Animal (back porch)
6. The Dutchess And The Duke – She's The Dutchess, He's The Duke (hardy art)
7. Ayla Brook – After The Morning After (saved by radio)
8. Dennis Wilson – Pacific Ocean Blue (epic)
9. Giant Sand – provisions (yep roc)
10. Ndidi Onukwulu – The Contradictor (jericho beach)
11. Martha Wainwright – I Know You're Married... (maple)
12. Agnostic Mountain Gospel Choir – Ten Thousand (shoutin' abner pim)
13. Emmyliou Harris – All I Intended To Be (nonesuch)
14. The Black Keys – Attack & Release (nonesuch)
15. Brendan Canning – Something For All Of Us...(arts & crafts)
16. The DB Buxton Revue – No Refund E.P. (daniel buxton)
17. The Pack A.D. – Funeral Mixtape (mint)
18. Tim Hus – Bush Pilot Buckaroo (stony plain)
19. Sigur Ros – With A Buzz In Our Ears We Play Endlessly (xl)
20. Stereolab – Chemical Chords (4ad)
21. The Steeldrivers – S/T (rounder)
22. Buddy Guy – Skin Deep (silvertone)
23. Watermelon Slim And The Workers – No Paid Holidays (northern blues)
24. Eliza Gilkynson – Beautiful World (red house)
25. Jerry Douglas – Glide (koch)
26. Centro-matic – Dual Hawks (misra)
27. Bon Iver – For Emma Forever Ago (jagaguwar)
28. James Hunter – The Hard Way (go)
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30. Sonny Landreth – From The Reach (landfall)

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Mumblehorror

The Duplass Brothers revel in their realism with the sweet, funny, awkward, scary *Baghead*

DAVID BERRY / david@vueweekly.com

When discussing his use of symbolism, or rather the lack thereof, Ernest Hemingway once said of *The Old Man and the Sea*, "If I made them good and true enough they would mean many things. The hardest thing is to make something really true and sometimes truer than true."

Though the characters and situations certainly lack the steely fortitude of your typical Hemingway novel, a very similar attitude is at work in the work the Duplass Brothers, Jay and Mark. In both their feature debut, *The Puffy Chair*, and its horror/comedy follow-up, *Baghead*, the writing/directing duo employ a minimalist though hyper-realistic style, anchored by a loose, wide-ranging willingness to thrust up life, both beautiful and awkward, presented without comment—an aesthetic that has them closely aligned, at least in spirit, with the modern mumblecore movement.

But as *Baghead* demonstrates, something that sets them apart—and arguably above—some of their fellow neo-realists is a willingness to engage the dictates of genre. In many ways a typical horror film—four friends, in this case struggling LA actors, head out to a cabin in the woods to party (and ostensibly work on the script that might finally get them all work), only to have things go awry—it's also a sophisticated exploration of the complicated relationships between its principles, their awkward pauses, long-simmering feuds and always-developing bonds. Enhanced by the fact the Duplasses are confident enough to let the audience make up its own mind about both character and mood, each aspect serves to enhance the other: the moments of stark honesty provide a depth to character that horror frequently lacks, while its genre structure tightens the loose, improv-y feel into sharply compelling moments of quietude. It is a film where something as simple as activating a motion sensor light manages to both reveal a light, playful character and lay the groundwork for some coming horror tension all at once.

Vue Weekly had a chance to speak with Mark Duplass about these dichotomies, as well as other challenges of cinematic realism, in a conversation that was as detailed and refreshingly honest as his films.

COVER

FRI, SEP 5, SUN, SEP 7, TUE, SEP 9 & THU, SEP 11 (9 PM)
SAT, SEP 6, MON, SEP 8 & WED, SEP 10 (7 PM)

BAGHEAD

WRITTEN, DIRECTED BY JAY AND MARK DUPLASS

STARRING KYLE PATRICK, STEPHEN YOUNG

GRETA GERWIG, ELISE MULLER

THE FINE COMPANY

★★★★

VUE WEEKLY: There are basically two really strong ideas playing off each other in *Baghead*: this relationship drama about four struggling actors, and this sort of comedy/horror film about being terrorized by a guy with a bag on his head. Which aspect came first in the creative process?

MARK DUPLASS: The concept of a guy with a bag on his head, and that being potentially scary and potentially funny at the same time, that came first, and that was really kind of exciting to us. It's kind of a complex thing, but the idea that it could be simultaneously funny and scary, that was one of the impulses that drove us initially through this movie. Really one of our favourite things to this day about watching it in the theatre is watching people who are laughing one minute and then getting scared the next, while the person next to them is still laughing; they look at them almost as if they've been betrayed. It's like, "We've both experienced this same moment, and it scared the shit out of me and you're laughing: what's wrong with you? You're a terrible person." We really love that duality.

VW: Why realize that duality in this story of struggling actors?

MD: Well, Jay and I have really found the types of movies that we think we're good at making, we find that they borrow a lot from our lives and the current situations we find ourselves mired in. We just kind of think, "We're privileged, upper middle class people, what do we really have to offer, what can we be an authority on?"

This time around, we had spent a year and a half on the festival circuit promoting our movie and meeting tons of desperate filmmakers and actors who are trying desperately to become successful, and kind of knowing that they're never going to make it, but going for it nonetheless. These people really kind of became like modern heroes for us. I

mean, when we watched *Braveheart* in our teens, we loved the fact this guy was going into battle even though he knew he was going to lose. And we just started seeing that William Wallace to Rocky Balboa to the desperate LA actor kind of parallel, and it got us really excited: there's a lot of heart in that.

VW: You mentioned that you tend to focus on situations that you find yourself mired in, which can sometimes be a dangerous way to make art. I mean, there is that write-what-you-know aspect, but the danger is getting too navel-gazey, which is a common criticism of a lot of similar films. Are you ever concerned with that?

MD: You certainly think about that, but I know that, when we first really figured it out, if the worst problem we had was that only the navel-gazers were gonna like this, well—we really didn't care, because we were coming from hell, and at least we were in a place that works.

Still, I do think we transcend that. I mean, we really like genre, and we really like good plots for our movies, and we really like to saddle them with traditional story structures. It's our hope that if you're going to be loose and improv-y and navel-gaze-y, if you give it a nice strong spine, and you snap it down into an 80-minute movie that's moving along to its climax, it won't feel as indulgent. [laughs]

VW: I think one of the other things that really sets you guys apart is your willingness to just let things be: as you kind of alluded to with the duality of the bag on the head, you often let people take the moments you show however they will. Still, genre, and especially horror, often demands forcing people's perspective on something, so how do you manage that duality?

MD: Yeah, it's that choice between serving up a buffet and letting them eat what they want versus the hand of the director that's crafting the perfect meal. There was a balance, and we weren't completely just, "Okay, here it is; art is art, accept it as you will." It was more about eliciting a response, as opposed to a certain kind of response. We found that, with the pacing of the film, it was almost like we would create these little lulls so a moment could happen: just enough quietness to create a good bang, and to some people it was hilarious and to

some people it was scary, but it always got something out of them. That was how we handled it: it's time for a moment, and that moment can be whatever people take it as, but let's just pace ourselves to that moment.

VW: I think it'd be fair to say you guys go for a realist aesthetic...

MD: [laughs] That's—yeah, that's an understatement. That's the god of our set, that's what we're going for: what would happen here? Is it realistic? If it's not, let's take a break and figure out what would really happen.

VW: Right, of course. So, given that's what you're going for, how do you find you realize it? Putting reality on film is often a lot harder than it looks—it's rarely just pointing the camera at something going on, as you sort of allude to with the film that shows at the film fest at the beginning, but there is definitely a strong element of that. So how do you find reality in a fictional framework?

MD: We found that for our taste, naturalism only works under specific settings. It's our belief that with naturalism, and if you train your eye on the specificity of the minutiae of human interaction, you're going to get great details and originality—that's where it's got to come from. You have characters who have very clear motivations—almost overly clear, overly simplified, soap opera-esque motivations, the most simple things you can come up with, and the film is inside of a very simple question for the end.

If you strip down the four leads in *Baghead*, they're almost just caricatures: the young girl who just moved to LA, the hottie guy who can't get the lead role, his chubby friend who's jealous and the older actress who's about to be put out to pasture. They're really just generic stereotypes, but they had strong motivations and the actors knew exactly what the characters wanted, so when it came time

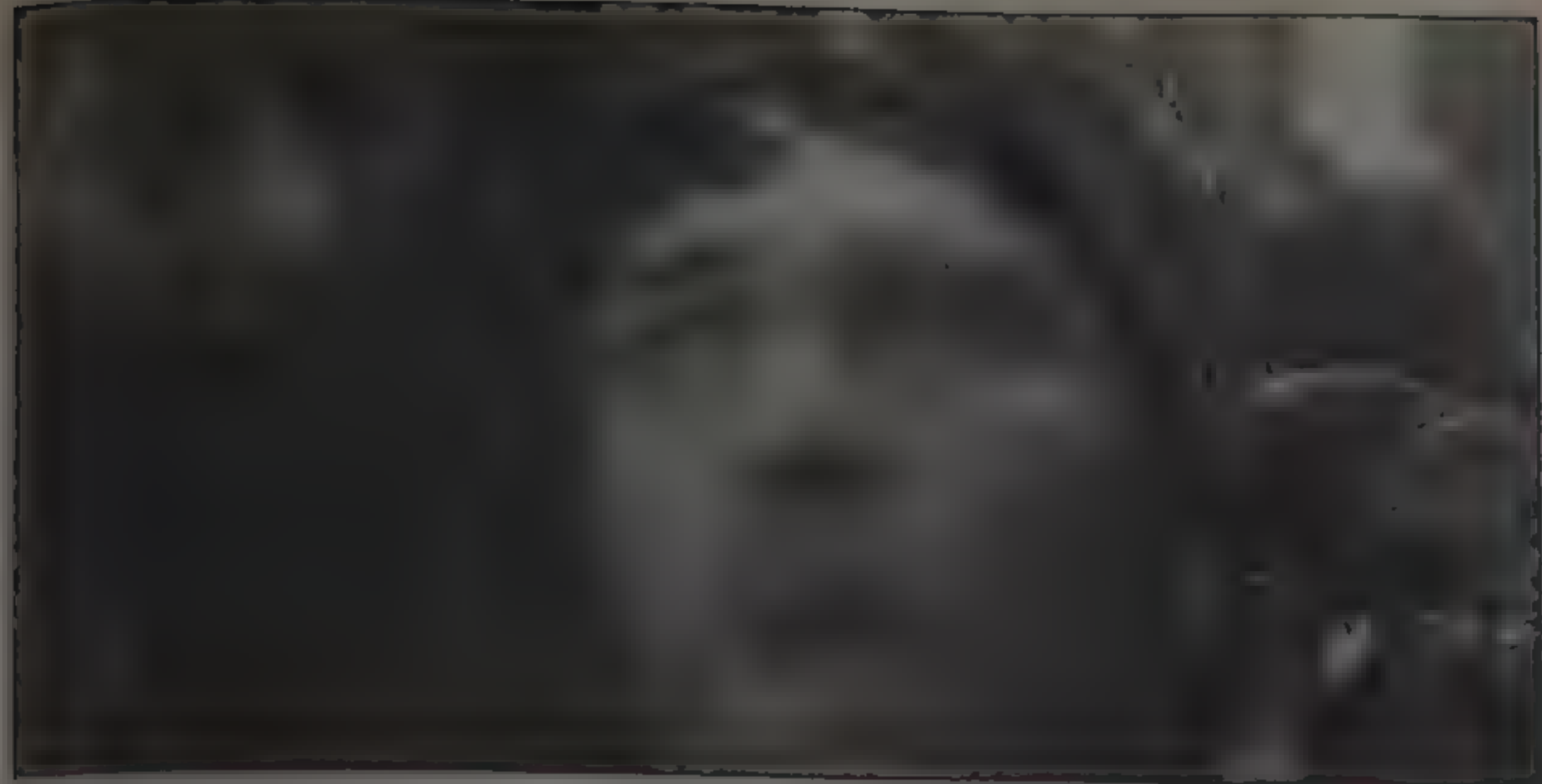
to improvise, we could get all this really cool interesting tiny specificity and originality that was all—it all came from the fact the soup was really solid, so to speak.

VW: One of the real strengths of the film is the depth of character, and the little moments that you kind of reveal in—that scene where Chad [the sweet, funny, awkward schlub who ends up grounding much of the film's emotional depth] is trying to hit on Michelle [the young actress], for instance, is just a painfully revealing bit of character. How much of that is you and Jay psychoanalyzing that character before, and how much is just letting the camera roll and hoping you catch those revealing moments?

MD: I think that kind of question really gets into the deeper aesthetic of our filmmaking, and the deeper function of how we work: we don't bring the actors to our camera, we bring the camera to the actors. They go and do what they want to do, and we just follow the most inspiring thing in the moment. Of course we're keeping an eye towards where we're going, and of course we're making sure their motivations are clear, but we're hiring people who aren't stupid, and we're hiring actors who know to stay within their limits, and we just let them go and say those things.

Inevitably, the dynamics will change a bit from what the script was, but so long as it's within the confines of the story and where we're headed, we don't care what we get, we just want it to be inspired. We think we'll live longer as filmmakers that way, because it's essentially leaning on other people for inspiration. And really a lot of it is obeying the natural things that are happening as opposed to fighting the storm and jamming them into our preconceived notions of what they should be. If you just kind of follow them around and help guide them where their natural instincts are going, it's easier on everyone, it's less stressful, and in the end, I think, you get the most truthful stuff. ▀





The subtle Soviet

FLICKS
DVDetective
JOSIE BRADY
@josiebrady.com

Larisa Shepitko was born in 1939 in the Ukrainian city of Artemovsk. She attended the Moscow Film School and studied under the great Alexandr Dovzhenko, director of *Arsenal* (1928) and *Earth* ('30), but being an all-too-apt pupil, and part of what would prove an iconoclastic generation of Soviet filmmakers, she would not uphold or even reconfigure the traditions of her mentor so much as follow his example as an innovator and exacting aesthete. She developed an utterly distinctive voice, one that would seek poetic methods of externalizing internal, individual transformations rather than, in accordance with official Soviet ideology, speak for the glory of a people.

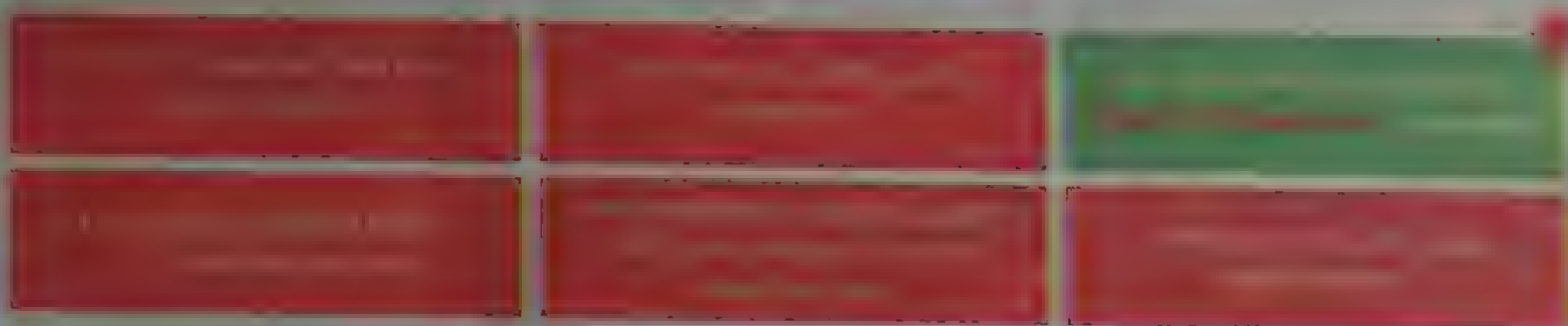
Wings ('66), one of two films in Eclipse's new no-frills Shepitko box, begins with an image of pedestrians moving in several directions on a village street. This image of public life, at first inexplicably strange, seemingly slightly distorted, somehow alienating, is revealed as something literally separate from the quiet, tidy world we're entering when a figure suddenly enters

the frame and moves toward us, the camera tracking backwards to show that the crowds are on the opposite side of a window from him. The figure is a bespectacled, anonymous tailor, unimportant to the rest of our story, but his duty in this first scene in emblematic: he's measuring Nadezhda Petrukhina (Maya Bulgakova) for her power suit.

A decorated World War II fighter pilot, Nadezhda is being costumed for her new role as director of a provincial trade school, her severe new threads rendering her androgynous and angular. The job is intended as a reward for her heroism, yet it quickly finds her uncomfortably trying to fit into the role of an authority figure over a generation for whom her past means little. The sense of falseness associated with her position is echoed throughout *Wings*, with several theatrical or illusory scenes in which key elements disconnect: a soundless speech on a TV; firemen apparently running toward but in fact only running through a drill, two middle-aged women in an empty café reminiscing for their lost youth over beer and plates of meat who begin to sing and waltz together, until it's revealed that a crowd of men with arched brows are observing from just outside the café windows, and the women embarrassedly separate and

ENTERTAINMENT WEEKLY 11

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Truth under the knife

Morris questions how we know what we know in *Standard Operating Procedure*

JOSEF BRAUN / josef@vuwweekly.com

With its unprecedented access to key participants in the crimes committed against Iraqi prisoners at Abu Ghraib, its multitude of images of violence and humiliation both real and staged, and, maybe most of all, its prodding of one hell of an ugly scar on America's visage, Errol Morris' *Standard Operating Procedure*, first released last spring, hasn't proved to be the feel good movie of the year. It is, however, among the most vital: confrontational, grotesque, divisive, fascinating, smart, beautifully crafted and—here's the catch—more generative of questions than answers.

Elegiacally scored by Danny Elfman and vividly shot by Robert Chappell and frequent Scorsese collaborator Robert Richardson, *SOP* alternates between the wide view and the uncomfortably intimate, between the familiar evidence and the unseen, sometimes contradictory details, between the state and the individual, with all roads leading back to a handful of hours a few years ago during which some largely un-remembered

100%

FRI, SEP 5, SUN, SEP 7, TUE, SEP 9 & THU, SEP 11 (7 PM)
SAT, SEP 6, MON, SEP 8 & WED, SEP 10 (9 PM)

STANDARD OPERATING PROCEDURE

DIRECTED BY ERROL MORRIS

★★★★★

men were at the mercy of a handful of US officers taking the objectification of the ostensible enemy to a diabolically juvenile extreme. I can't quite believe it, but I actually went to see Morris' "non-fiction horror film" twice in a single week when it had its Canadian premiere at Hot Docs. Yet I still feel there is much to learn from it.

The case file opens with letters sent home to a spouse, speaking fearfully about the escalation of aberrant behaviour at the prison, about the poker face required to go along with things. These letters are from Sabrina Harman, the "thumbs-up" girl, whose pixie-smiling poker face graces a great many of the most appalling images. Soon after we begin to hear of a romance from one of Sabrina's colleagues, who talks about how love makes you blind, especially when

you're only 20, a woman in this man's army, and the man you're in love with is a charismatic superior. This testimony comes from Lynndie England, that slight, demonic-looking girl holding a leash, a hooded, beaten prisoner on the other end of it. If she's not one of the real culprits, than who is?

It is expected that political documentaries utilize journalistic sources in building their visual narrative, and there is some of that here, but *SOP* is a movie about snapshots, hundreds of them, taken by numerous cameras, mostly by those who would gain the least from their existence: the criminals. In *SOP* no single image remains trustworthy—what we don't see often contradicts our assumptions about what we do—but there is embedded in this project a hunch that some sort of truth might be found in the collected photos as a whole.

WHILE MORRIS, who finally won an Oscar for *The Fog of War* a few years back, is certainly among the world's most prominent documentary filmmakers, his characteristic mise en scène—the lovingly aestheticized reenactments, the talking heads

which seem less interrogated than given an open mic, the highly selective inclusion and paced delivery of context—continues to be debated for its moral scrutiny. It is of course these very aspects of Morris' work, both the approach and the debates it incites, that make it so deeply engaging. Filmmakers like Werner Herzog may push journalistic/objectivist norms even farther, but it's Morris who applies these techniques not to marginal figures but subjects as volatile as American war crimes and the death penalty.

David Edelstein's very good review of *SOP* for *New York* ends with these questions: "Special Agent Brent Pack, who analyzed the photos and sent many of Morris's subjects to military prison, says, 'A picture is worth a thousand words.' Okay, maybe. But which words? Whose words?" To which I could only reply, "Exactly!" Though it's considered over and over throughout *SOP*, Morris' core thesis about the relationship between accountability and evidence is in an odd way overshadowed by the monstrous events investigated here. Hardly used as a tool for deception, Morris' particular approach very much

captures the slipperiness of images, the fathomless layers of subjectivity and spin inherent in any act of photographic or cinematographic documentation—not to mention the ways in which such images are thereafter delivered, re-framed and viewed by an audience

Morris, who was once a private investigator, has made the process of investigation itself a dominant theme in his work, and his recent essays for *The New York Times* on what truths can be gleaned from the extant photographs from the Crimean War has placed him in a small group of major intellectuals, Susan Sontag among them, who've made the dissection of photographs crucial to their body of ideas. In this sense he is a sort of poet of doubt, drawn toward subjects that might otherwise seem easy to gloss over. With Abu Ghraib he has perhaps found his ultimate subject, a catastrophe made more labyrinthine instead of less so for the proliferation of data surrounding it, and the best sort of proof that our age of seemingly infinite images and all-seeing technology is not to be mistaken for one of greater knowledge or certainty. ▀

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RIGHTEOUS KILL

IN THEATRES FRIDAY SEPTEMBER 12TH

DVDETECTIVE

CONTINUED FROM PREVIOUS PAGE

smooth out their clothing. So much of this place Nadezhda inhabits seems to exist as simulation.

Nadezhda will frequently be seen attempting, with barely contained desperation, to strike a tone of merriment amongst her colleagues, family and townsfolk, but one of the only scenes in which she seems to truly feel herself is one where she's essentially alone. She stands in the street as it begins to rain and the other villagers all run for shelter. She gazes toward the newly vacant horizon and her point-of-view seems to lift off, taking her into the dampened sky and into an episode of helpless nostalgia for the days when she flew fighter planes and was so in love with a fellow pilot whose death she witnessed from her own cockpit. It's a beautiful, heartbreaking scene, emotionally matched only by the film's finale, where an act of panicked escape becomes something transcendent.

THESE THEMES of transcendence and flight are inherent in the very title of the other film in Eclipse's Shepitko box, *The Ascent* ('76), set in 1942 Belarus, where partisans and weary Soviet soldiers are on the run from Nazi invaders, in a landscape so seized by winter that only the barren, inky, crooked foliage breaks up the grey-whiteness that's seemingly melded earth and sky. The film follows two of the partisans eventually captured by the Nazis, Sotnikov (Boris Plotnikov)

and Rybak (Vladimir Gostyukhin), sent out to forage for food. Sotnikov, who already seems the physically weaker of the pair, is badly injured, yet as their plight worsens and they, along with three other locals, are set to be executed, Sotnikov unearths some inner resolve, devises a plan to become a sort of martyr, and little by little seems to glow, becoming increasingly beatific as he nears his own death.

The Ascent is a very grim film that doesn't flatter human nature, but it's inspiring in its lyricism, strange development of tension and paradoxical equation of escape with surrender. Music is seldom used, but when it is it makes for eloquent, nearly dream-like passages. The almost hallucinatory—not to mention Christian mystical—tone that envelops the story as Sotnikov's face takes on a more iconic light, aligns it to the contemporary work of Tarkovsky, films like *Andrei Rublev* ('69) and *Solaris* ('72), as does the use of Tarkovsky regular Anatoli Solonitsyn, appearing here in the very enigmatic role of a Russian interrogator working for the Nazis.

Shepitko would doubtlessly have gone on to further establish herself as among the greatest filmmakers of the late Soviet era and beyond, but, sadly, *The Ascent* would be her last film. She was killed in 1979 along with four of her collaborators while scouting locations for her next project, *Farewell to Matyora*. The film was later completed by Elem Klimov, her husband, the director of another masterful war film, *Come and See* ('85). ▀

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162 (Roadking)

26 Strathmore Dr

Spruce Grove

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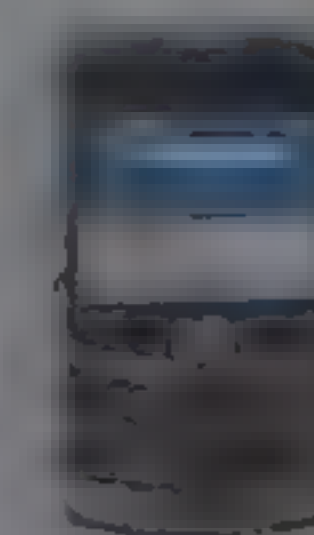
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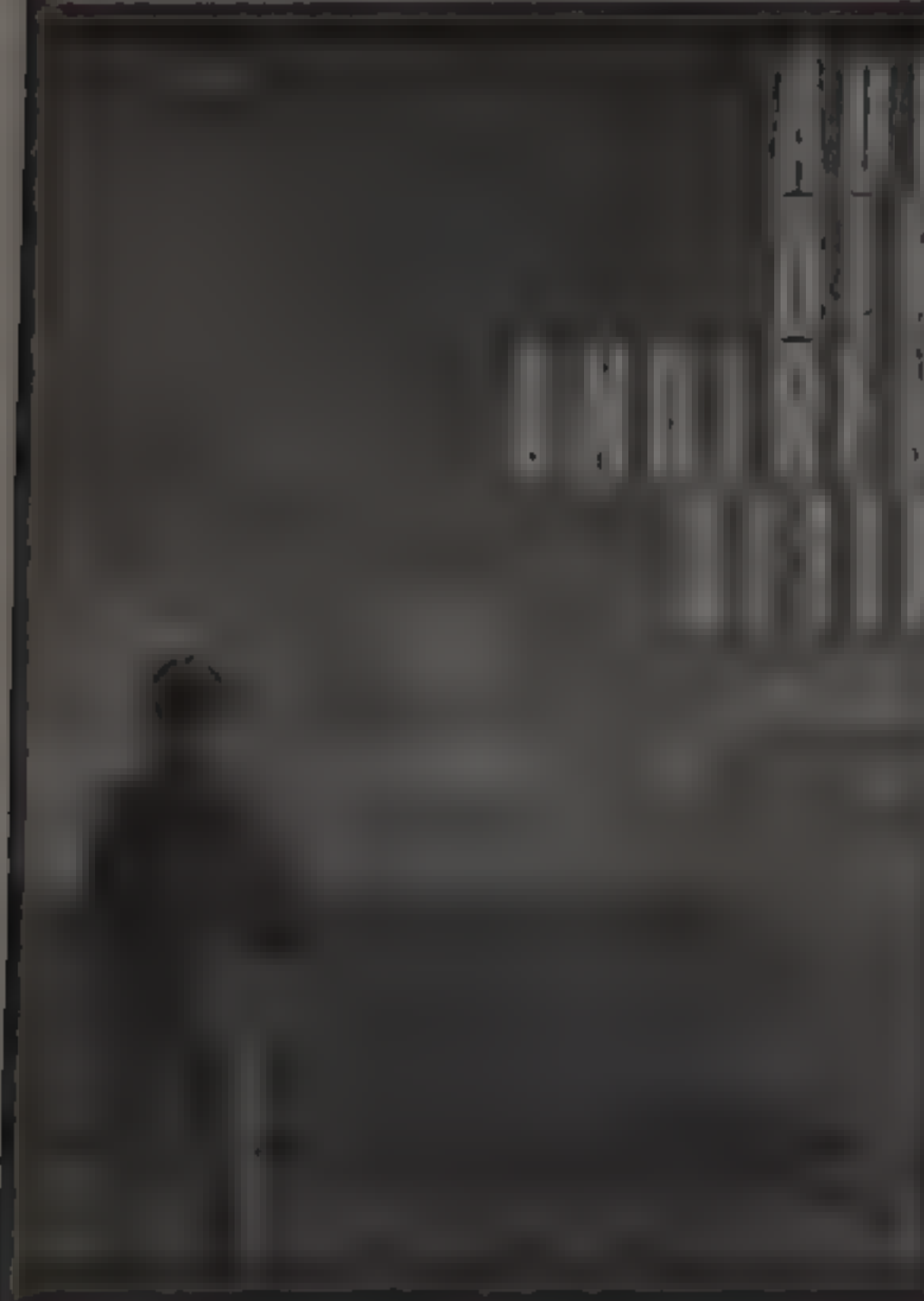
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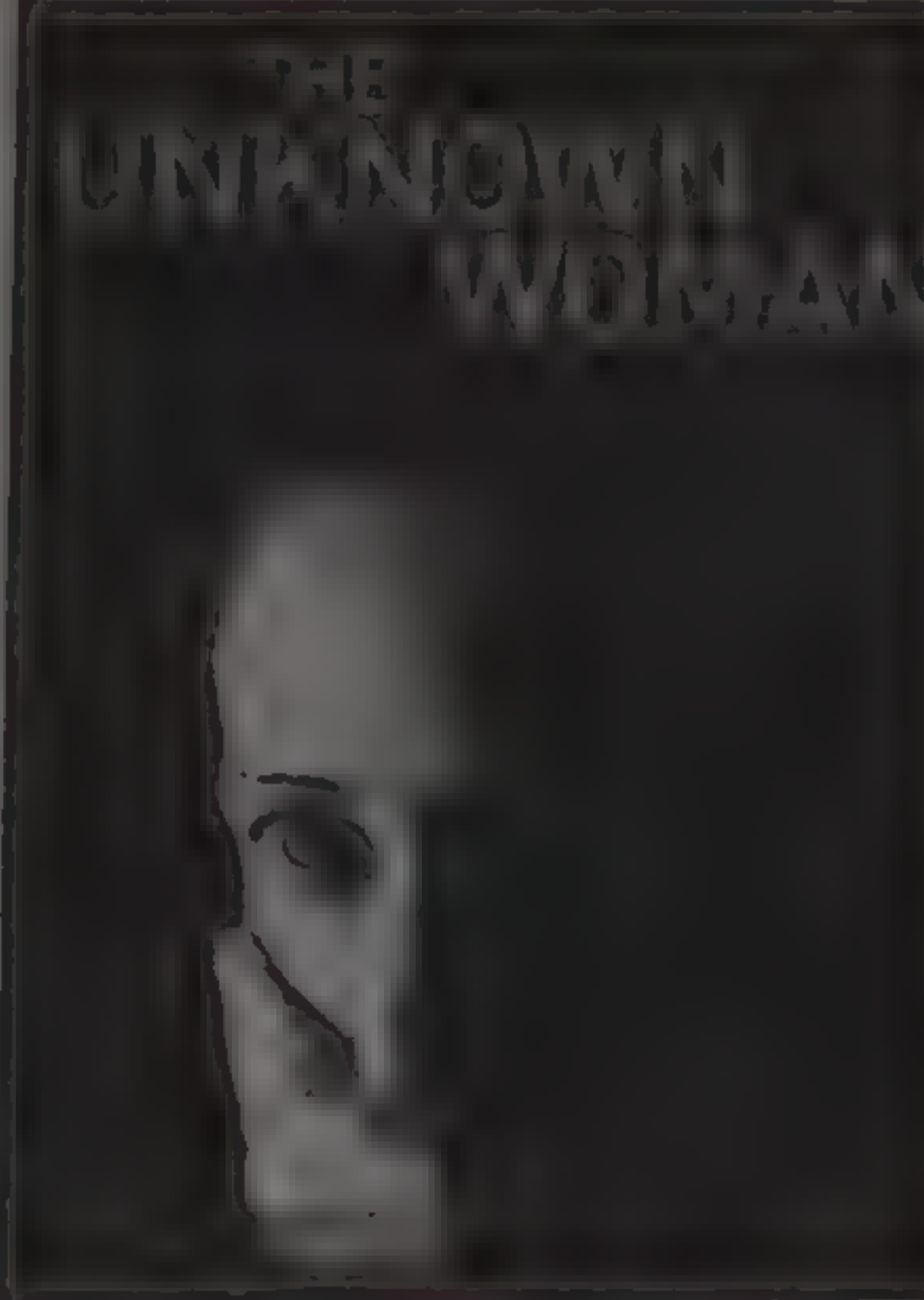
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PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728



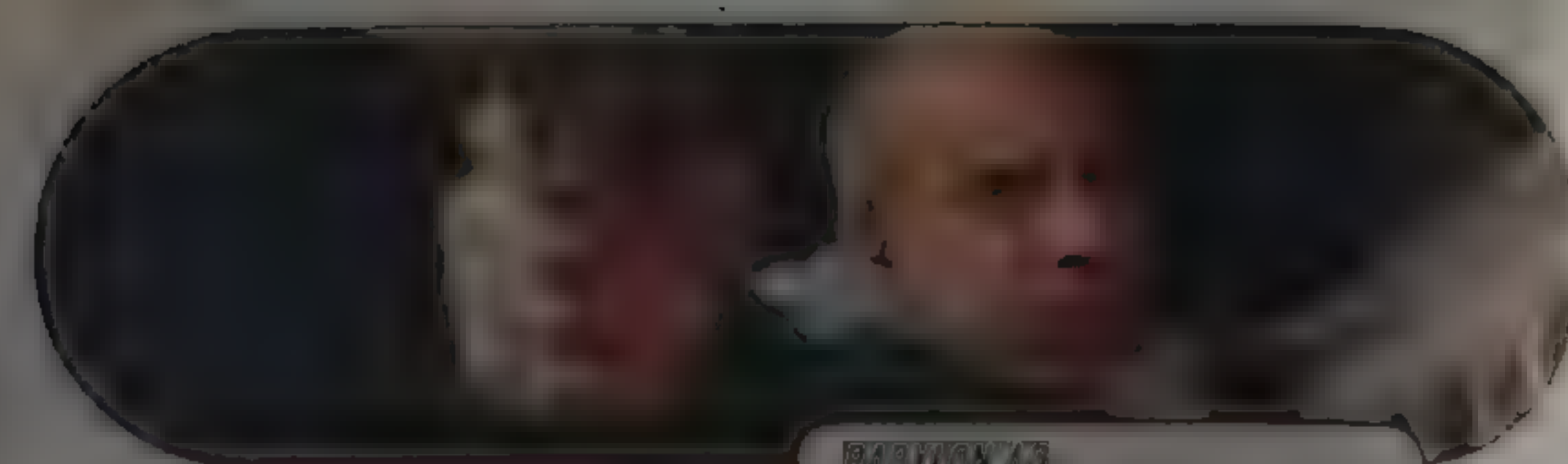
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SAT & SUN MATINEES @ 2:00 PM
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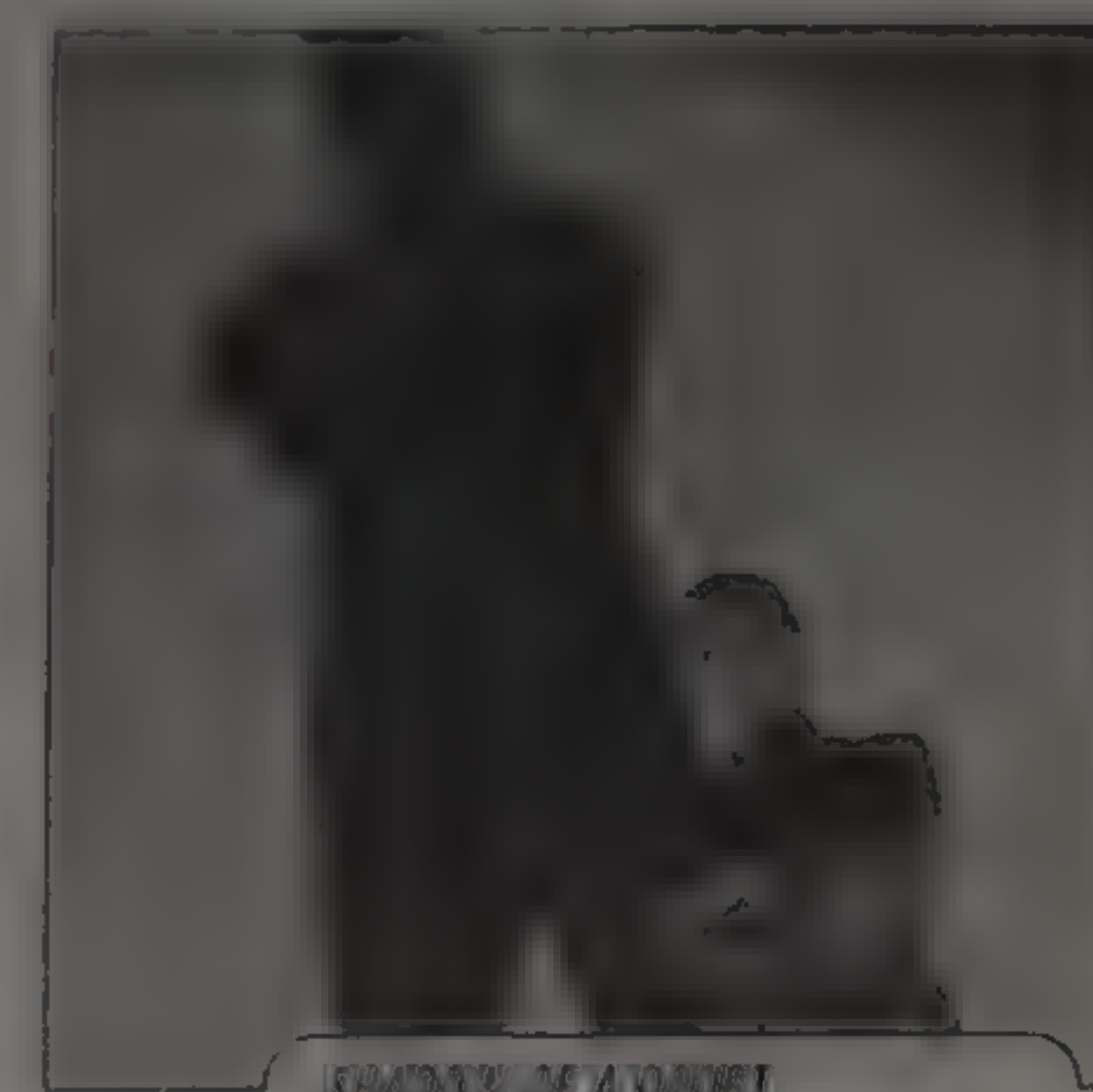
OPENING THIS WEEK

FLY ME TO THE MOON
DIRECTED BY BEN STASSEN
WRITTEN BY RICHARD HUNTS
STARRING CHRISTOPHER LLOYD, JEFFREY LYONS
★★★★

OMAR MOUALLEM / omar@vancouverweekly.com
In 1896, the Lumière brothers screened their one-minute short, "L'Arrivée d'un train à La Ciotat," literally about a steam train arriving at a station, and the audience was so startled by the vividness of an oncoming train that many of them jumped out of their seats. If that same audience sat through *Fly Me to the Moon*, they would probably have heart complications. In fact, *Fly Me to the Moon* contains 3-D technology so impressive that even the 21st century audience I screened it with couldn't help but reach out and try to touch the objects before their eyes.

Compared to most animated films, the \$27 million price tag is a discount. Saving money by voicing the main characters with child actors unknown to anyone but their elementary pals, the Belgian production was able to make this look more expensive than the rest, that is, as soon as you strap on the stylish Ray-Ban-style "Real D" glasses.

Playing on the historic Apollo 11 mission



SHADOW OF A DOUBT

charming, the humans look like clones. But the errors are forgivable and the thrill unforgettable in comparison.

SHADOW OF A DOUBT
DIRECTED BY ALFRED HITCHCOCK
WRITTEN BY THORNTON WILDER AND SALLY BENSON
STARRING TERESA WRIGHT, JOSEPH COTTEN
MON, SEP 8 (8 PM); ROYAL ALBERTA MUSEUM
★★★★

JONATHAN BUSCH / jonathan@vancouverweekly.com
The inherent contradictions of the American family, and the characteristic bond that helps it withstand under pressure of criticism, are portrayed in Alfred Hitchcock's diabolical but rather offbeat 1943 thriller *Shadow of a Doubt*, one of the director's three non-war narratives made during the Second World War. Its central plotline, about a young woman who discovers a grim secret about the charming uncle who visits the home of her small town family, even makes problematic the works of some of the film's own creative participants, notably co-screenwriters Thornton Wilder (*Our Town*) and Sally Benson (who wrote the original story for chirpy 1944 musical *Meet Me In St Louis*).

Teresa Wright (*The Little Foxes*) stars as Charlie, an 18-year-old free spirit disparate and dissatisfied about the repetitious lifestyle of her California home life in Santa Rosa. Her mother (Patricia Collinge, in a performance directed by Hitchcock to loosely resemble his own mother, who died in the same period of the film's shoot) is more than content keeping up the static household, and disapproves of Charlie's wish to bother her namesake Uncle Charlie (Joseph Cotten) to drop them a line and shake her out of boredom. However, an almost cosmic telegram arrives, informing the family that Uncle Charlie is already on his way to come stay, sending his niece into a Freudian frenzy of admiration for her handsome relative.

But the attention that Charlie pays to her uncle slowly leads her to maybe more information that her youthful bosom can handle, especially when two suspicious detectives posing as a magazine writer and photographer worm their way into the house to investigate the family. It's hard for Charlie to turn a blind eye, and after she suspects Uncle Charlie's connection to a nation-wide murder case, she fears not only for the sanctity of her

metro CINEMA **SEPTEMBER 5-11**


★★★★★
ILLUMINATING AND UNFLINCHING
"AN EXTREMELY POWERFUL EXPERIENCE"
-Jeffrey Lyons, HBC/REEL TALK
"STUNNING! THIS FILM MUST BE SEEN!"
-Christopher Drey, NEWSWEEK

★★★★★
COMPLETELY UNLIKE ANYTHING I WAS EXPECTING!
-Roger Ebert, CHICAGO SUN-TIMES
"REMARKABLY COMPELLING"
-Glenn Kenny, PREMIERE.COM
"HARROWING AND HAUNTING"
-Richard Corliss, TIME MAGAZINE

ERROL MORRIS
STANDARD OPERATING PROCEDURE
FRI, SUN, TUES AND THURS AT 7:00PM - SAT, MON AND WED AT 9:00PM

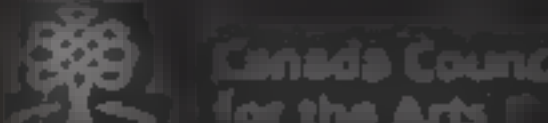
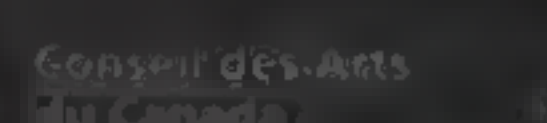
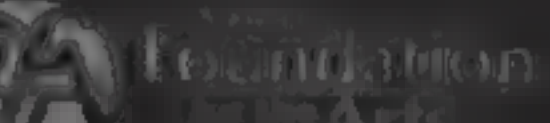

"A WICKEDLY FUNNY SCARY-CABIN-IN-THE-WOODS KILLER THRILLER!"
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"VERY FUNNY! IT'S SMART! IT CAN BE REALLY SCARY!"
-Vicki Cristina Barcelona



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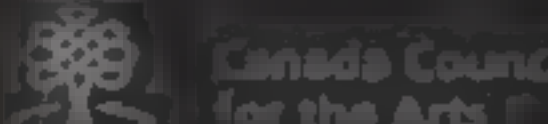
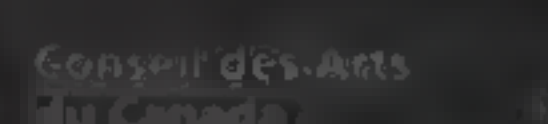
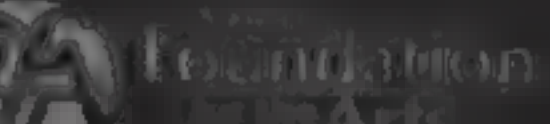

DOC SHOP
Starts Sept 16th

16mm filmmaking
Starts Sept 13th

Introduction to SCREENWRITING
Starts Sept 8th



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home but her life as well. The suspenseful core of *Shadow of a Doubt* swirls a number of strange and complex dynamics, appropriate to the film's insertion of the dream like elements of smiling, waltzing couples. Hitchcock initially outlined the film to be a melodramatically driven, engaging his audience with a series of characters poking fun at the clichés of the American home. The bank teller father (Henry Travers) is his evenings reflecting on his detective stories with his neighbor, the crime Cronyn, in his first performance (entrance), passing back and forth of possible murder scenarios. The film is a real one at home. The performance as Charlie's mother, the stands out in its subtle evocation of the hysteria brought on by the father's reconnection with her long lost baby.

The comfort unique to Hitchcock's films, however, occurs between the characters as they heave the weight of secrecy back and forth onto each other in a familial struggle that is undeniably sexual. As Ken Mogg writes in *The Alfred Hitchcock Story*, "Young Charlie's state of mind in early part of the film resembles what the philosopher Kierkegaard called dread, a state of innocence or dreaming that awakens a thirst for the prodigious and the mysterious."

Shadow of a Doubt is playing as part of the Edmonton Film Society's "The Game is Intrigue" fall program. For more details on the program and a complete schedule of films, you can visit www.royalalbertamu-seum.ca/events/movies/movies.htm

NOW PLAYING

BABYLON AD

STARRING VIN DIESEL, MELANIE THIERRY, MICHELLE YEOH
★★

OMAR MOUALLEM / omar@vuwweekly.com
Director Mathieu Kassovitz has publicly accused Twentieth Century Fox of re-cutting the movie to "pure violence and stupidity." Now, while Vin Diesel trots the country promoting it, Kassovitz can apparently be found relaxing in the Caribbean, getting as far away from the fiasco he promised.

So how bad is *Babylon AD*? Well, it's certainly no worse than Kassovitz's last schlock, *Gothika*—which, by the way, he never disavowed. There's plenty wrong with the movie, but most obviously, the plot is bare and the story very complex. A 90-minute movie based on a 719-page novel by French author Maurice G Dantec, it appears to be missing joints that connect a gun-blazing action flick to a post-apocalyptic commentary on the state of biological science, religion and terrorism.

Hollywood's favourite forgotten hologram Vin Diesel returns as Toorop, an exiled American soldier (I think) from Special Forces (I think) working as a mob-backed transporter (I think) because he's been accused of terrorism at home (this I know, because he says so, but never why). His latest job comes from a vague Russian with a evil face named Gorsky (Gérard Depardieu). And I have no idea who or what Gorsky is. Anyway, he has to transport Abram (Melanie Thierry) and Sister Rebeka (Michelle Yeoh) from a protected Russian

CONTINUES ON NEXT PAGE

FILM WEEKLY

SEPTEMBER 4 - SEPTEMBER 10, 2008

All screenings are subject to change at short notice. Please contact the theatre to confirm.

CHABA THEATRE-JASPER

6024 Connaught Dr. Jasper, 780-852-4743

BANGKOK DANGEROUS (18A)
Fri-Sat 1:30, 4:15, 7:15, 9:50

SWING VOTE (PG)
Fri-Sat 1:30, 4:15, 7:15, 9:50

CINEMA AT THE CENTRE

Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Square 496-7070

BREAKFAST ON PLUTO (14A, coarse language, crude content)
Fri-Sat 1:30, 4:15, 7:15, 9:50

CINEMA CITY MOVIES 12

1200 12th Ave. S.W. 462-1111

SPACE CHIMPS (G)
Fri-Sat 1:30, 4:15, 7:15, 9:50

HELLBOY II: THE GOLDEN ARMY (14A)
Fri-Sat 1:30, 4:15, 7:15, 9:50

HANCOCK (PG, crude content, violence, coarse language)
Fri-Sat 1:30, 4:15, 7:15, 9:50

WANTED (18A, gory scenes, brutal violence)
Fri-Sat 1:30, 4:15, 7:15, 9:50

THE LOVE GURU (14A, crude content)
Fri-Sat 1:30, 4:15, 7:15, 9:50

THE HAPPENING (14A, gory scenes)
Fri-Sat 1:30, 4:15, 7:15, 9:50

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Fri-Sat 1:30, 4:15, 7:15, 9:50

YOU DON'T MESS WITH THE ZOHAN (14A, sexual content)
Fri-Sat 1:30, 4:15, 7:15, 9:50

KUNG FU PANDA (PG)
Fri-Sat 1:30, 4:15, 7:15, 9:50

SEX AND THE CITY (18A)
Fri-Sat 1:30, 4:15, 7:15, 9:50

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, violence, frightening scenes)
Fri-Sat 1:30, 4:15, 7:15, 9:50

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Fri-Sat 1:30, 4:15, 7:15, 9:50

IRON MAN (PG, not recommended for young children, violence)
Fri-Sat 1:30, 4:15, 7:15, 9:50

DR. SEUSS' HORTON HEARS A WHO! (G)
Fri-Sat 1:30, 4:15, 7:15, 9:50

THE DARK KNIGHT (PG, frightening scenes, violence)
Fri-Sat 1:30, 4:15, 7:15, 9:50

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Fri-Sat 1:30, 4:15, 7:15, 9:50

WALL-E (G)
Fri-Sat 1:30, 4:15, 7:15, 9:50

WWE: UNFORGIVEN (Classification not available)
Fri-Sat 1:30, 4:15, 7:15, 9:50

CINEPLEX ODEON SOUTH

1000 10th Ave. S.W. 462-1111

BANGKOK DANGEROUS (18A)
Fri-Sat 1:30, 4:15, 7:15, 9:50

BABYLON A.D. (14A, violence)
Fri-Sat 1:30, 4:15, 7:15, 9:50

COLLEGE (18A, crude content, coarse language)
Fri-Sat 1:30, 4:15, 7:15, 9:50

TRAITOR (14A, violence)
Fri-Sat 1:30, 4:15, 7:15, 9:50

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CINEPLEX WEST MALLS

6000 170 St. 780-444-1829

LAKH PARDESI HOIYEE (PUNJABI W/E.S.T.) (PG, coarse language, violence)
Fri-Sat 1:30, 4:15, 7:15, 9:50

SPACE CHIMPS (G)
Fri-Sat 1:30, 4:15, 7:15, 9:50

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Fri-Sat 1:30, 4:15, 7:15, 9:50

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Fri-Sat 1:30, 4:15, 7:15, 9:50

scenes, violence) Daily 1:50, 7:05

STEP BROTHERS (14A, coarse language, not recommended for children, crude content)
Fri-Wed 12:20, 2:50, 5:10, 7:35, 10:10;

THE DARK KNIGHT (PG, frightening scenes, violence)
Daily 12:10, 3:30, 7:00, 10:15

MAMMA MIA! (PG)
Daily 12:50, 3:40, 6:30, 9:00

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Daily 12:50, 3:40, 6:30, 9:00

WALL-E (G)
Daily 12:05

CINEPLEX ODEON SOUTH

1000 10th Ave. S.W. 462-1111

BANGKOK DANGEROUS (18A)
Dolby Stereo Digital Daily 12:50, 3:50, 6:40, 9:40

COLLEGE (18A, crude content, coarse language)
Dolby Stereo Digital Daily 9:40

BABYLON A.D. (14A, violence)
Dolby Stereo Digital Daily 12:10, 3:00, 5:50, 8:40

PINEAPPLE EXPRESS (18A, substance abuse)
Dolby Stereo Digital Daily 1:00, 4:00, 6:40, 9:15

TROPIC THUNDER (14A, coarse language, crude content)
DTS Digital Daily 12:30, 3:40, 7:10, 9:45

THE HOUSE BUNNY (PG, not recommended for young children, coarse language)
DTS Digital Daily 12:40, 4:10, 7:20, 9:30

HAMLET 2 (14A, coarse language)
DTS Digital Daily 1:10, 4:15, 7:30

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
DTS Digital Daily 12:00, 3:30, 8:00

TRAITOR (14A, violence)
DTS Digital Daily 12:15, 3:20, 7:25, 9:50

DEATH RACE (14A, gory scenes, coarse language, brutal violence)
DTS Digital Fri-Wed 12:20, 3:10, 6:50, 9:10; Thu 12:20, 3:10, 9:10

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Daily 9:00

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, violence, frightening scenes)
Fri 4:10, 6:50, 9:40; Sat-Sun 1:30, 4:10, 6:50, 9:40; Mon-Thu 7:10, 9:50

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Fri, Mon-Thu 6:20, 9:15, Sat-Sun 2:00, 6:20, 9:15

IRON MAN (PG, not recommended for young children, violence)
Fri 4:40, 7:20, 9:50; Sat-Sun 1:50, 4:40, 7:20, 9:50, Mon-Thu 7:20, 9:50

CITY CENTRE

1000 10th Ave. S.W. 462-1111

BANGKOK DANGEROUS (18A)
Dolby Stereo Digital Daily 12:50, 3:50, 6:40, 9:40

COLLEGE (18A, crude content, coarse language)
Dolby Stereo Digital Daily 9:40

BABYLON A.D. (14A, violence)
Dolby Stereo Digital Daily 12:10, 3:00, 5:50, 8:40

PINEAPPLE EXPRESS (18A, substance abuse)
Dolby Stereo Digital Daily 1:00, 4:00, 6:40, 9:15

TROPIC THUNDER (14A, coarse language, crude content)
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DTS Digital Daily 12:00, 3:30, 8:00

TRAITOR (14A, violence)
DTS Digital Daily 12:15, 3:20, 7:25, 9:50

DEATH RACE (14A, gory scenes, coarse language, brutal violence)
DTS Digital Fri-Wed 12:20, 3:10, 6:50, 9:10; Thu 12:20, 3:10, 9:10

THE HOUSE BUNNY (PG, not recommended for young children, coarse language)
DTS Digital Daily 12:40, 4:10, 7:20, 9:30

HAMLET 2 (14A, coarse language)
DTS Digital Daily

FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

covenant to somewhere in America (I think there's a lot of talk of Canada as a destination, but it never pans out).

If the original script is indeed loyal to the book, that means plots of American fascism, animal cloning, cyborgs, drug experiments and DNA mutation were all cut. What is salvaged is highly exaggerated action sequences in which Skrillex defeat fighter jets and nuns gain sudden martial arts abilities. I think I get why Kassovitz described it as "a bad episode of 24," but I don't get why he can't man up to the fact that he directed those "bad" scenarios, regardless of what he intended they be book-ended with.

But there are also awesome visuals and striking photography, assets of the French director which caught the attention of Hollywood years ago. There are elements of his created world that I would call brilliant, if I didn't know how obviously derivative they are of *A Handmaid's Tale*, *Children of Men* and *Blade Runner*. So although it would be interesting to see a director's cut of *Babylon AD*, I doubt an elongated cut will go to inject Diesel with nuance or prevent the action from being so cartoonish.

COLLEGE

DIRECTED BY OMAR MOUALLEM
WRITTEN BY DAN CALTMAN, AARON SELTZER
STARRING DRAKE BELL, KEVIN COVAIS

JONATHAN BUSCH / jonathan@vuwweekly.com

Popular audiences love to laugh, and it's a test of their human spirit if they can do so even when something is as simple and

generic as *College*, an empty-headed comedy about a trio of high school kids enjoying a debauchorous weekend, sampling the lifestyle of university kids. The biggest issue it raises is how it managed to sneak past an express ticket to the shelves at Blockbuster and get a wider release.

With hopes of an informative weekend touring Fieldmont University, Kevin (former Nickelodeon sweetie-pie Drake Bell) and Morris (Kevin Covais, one-time *American Idol* contestant) quickly become tempted by word-of-mouth tales of adventure that such a visit might land them some tail and free booze rather than a measly scholarship. The sex-obsessed fat guy—I mean, their friend Carter (Andrew Caldwell) insists that, despite his lack of ambition, he should tag along to add to the excitement, being a loud pervert and all. Their arrival immediately proves itself difficult, having to relocate their crash pad from the dorm room of a smelly porn addict to a white-populated frat house who agree to let up a corner in the cellar as a means to gain more cred with the school. It turns out these frat boys are assholes, including alpha male leader Teague (Nick Zano), and they send the youthful trio out of a number of embarrassing escapades, from misguided party directions to being duct-taped naked to an on-campus statue.

If you smell revenge, you might be right, or perhaps just smelling all the doodie references made in *College*, as the boys try to get even, despite repeated failures. It only gets them in further trouble, getting them ridiculed and trampled on by even the smallest party guests (hint—Verne Troyer as himself). But then the boys each learn a valuable lesson before it ends, some-

thing about friendship and the glory of revenge, and they meet some pretty girls. Let's move on, shall we?

Bell, with his suave youthful conservatism, might be playing his cards right as the central character, considering I spent more energy comparing him to George Peppard or Montgomery Clift than feeling out for any critical issues this poor *Superbad* mock-up could raise. Even a visit to a gay frat house, featuring a glow-in-the-dark boner tag, wasn't enough to get me sincerely laughing or offended, which may be a sign that I need to start jogging again.

DISASTER MOVIE

WRITTEN AND DIRECTED BY JASON FRIEDBERG,
AARON SELTZER
STARRING AMY WINEHOUSE, JUSTIN TIMBERLAKE, JESSICA SIMPSON

OMAR MOUALLEM / omar@vuwweekly.com

Now I'm not saying that *Disaster Movie* is the worst movie ever made; I'm just saying that it's the worst I've ever seen. Really. And I've seen thousands of movies. Literally thousands. Good, bad, forgettable, unforgettable, unique, trite, on-the-nose or off-the-cuff. But never have I sat through something so unbelievably unfunny, unthoughtful, uninspired and unworthy. For lack of a better adjective, it's just lazy.

Jason Friedberg and Aaron Seltzer do this at the end of every summer, but never has the cash-grab been such an atrocity to the pockets of our beloved teens. The 90-minute movie spends so little time on plot (five minutes are spent spoofing just one joke from *Superbad*) that I don't even have a logline to offer.

And most incredibly, it's so stupid that



DISASTER MOVIE

it can't even stick to its subject: disaster movies. At least *Scary Movie*, and even *Date Movie*, had a focused target. But the makers of *Disaster Movie* didn't even bother to watch one disaster flick—not *Earthquake*, not *Deep Impact*, not even *Airplane!*. Had they, they'd know there's plenty to parody: alpha males feuding for leadership, love blossoming from fear, amends made between friends in the face of death. None of these are even attempted to be parodied.

Realizing this early, I started tallying things. (The margin of error is three per cent, accounting for the time I spent seeking solace in a Yogen Früz cup.) The number of queer jokes is nine, body hair jokes, three, pedophile jokes, four, midget jokes, two, body functions or excretions jokes, 10. The number of times I laughed is zero.

I also counted the movies and shows it spoofs: 25. Of them, not one is a disaster

flick. The most targeted is *Juno*. Yes, they have the nerve to mock *Juno* for being "overly written," when this feels like I was scripted during a conference call. It also features lookalikes so awful they require introduction as the tired celebrity they're impersonating. Amy Winehouse has been done. Dr Phil, done. Jessica Simpson, Justin Timberlake, Flava Flav—done, done and done. If you can believe it, they are still parodying Michael Jackson and his monkey. Still. Michael Jackson. Bubbles and little boys. In 2008 Even Leno stopped scraping that pot.

The last time I reviewed a Friedberg-Seltzer movie for *Vue* it was *Epic Movie*, which sucked slightly less. In it, I wrote, "I hope that their next venture is *Parody Movie*." Well, here it is. A parody of the indignant disaster that has become of this franchise. Maybe that's where the title originated. ▼

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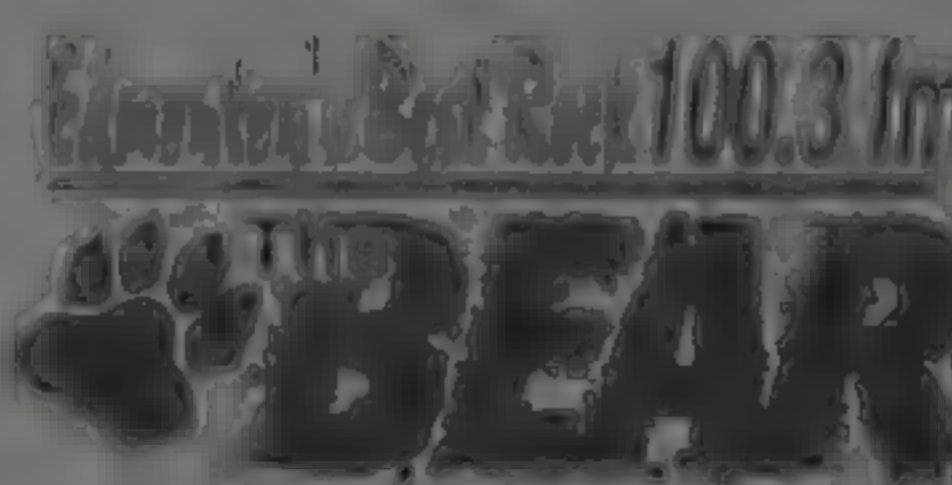
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WHITE LIGHTNING / 39

PO' GIRL / 42

TV ON THE RADIO / 45



Ukelele changes world—seriously

CAROLYN NIKODYM / carolyn@vueweekly.com

When **Burning Hell's** frontman Mathias Kom decided to pick up a \$30 ukulele about a decade ago, he couldn't have known where this purchase would take him.

"I can be convinced to buy just about anything for \$30, so I bought it and I just didn't stop playing it for days," Kom tells. "I played and played and played. I still play guitar as well, but ever since, the ukulele has taken over."

It might even be safe to say that the ukulele has changed his life. Not only has it afforded him the opportunity to lead his variable band across continents with a brand of music that is as disarming as it is witty, but it has also given him a chance to see a side of Israel that most of us can't get to by headlines.

If you were to say the phrase "ukuleles for peace," chances are you'd elicit some giggles. But what if you were to discover that the phrase is the name of an actual organization, one that puts ukuleles and kazoos into the hands of Israeli children?

PREVIEW

THU, SEP 11 (8 PM)
BURNING HELL
WITH THE BE ARTHURS, DOUG HOYER,
NEW CITY, BY DONATION

"That's one of the strengths of it, is that it sounds kind of goofy at first and it intrigues people. And it is silly, there is a silly element to it," Kom says. "The ukulele is a silly thing, especially when you get 30 of them in the hands of a bunch of 10-year-olds. It gets pretty silly, and that's the magic of it, because it's not really about the music, the professionalism of the music or anything like that. Although the kids do try very, very hard to play well and sing well, it's just about how much fun they have together and play."

UKULELES FOR PEACE, started by Paul Moore, forms orchestras of Arab and Jewish children, outfitting them with fun instruments to perform concerts. After Kom discovered the organization, he was eventually asked to visit Israel to help record an album with the kids.

"I think that because it's children, people go into it maybe with the expectation that they're just going to see a cute show and see adorable kids playing the ukulele, but they come away from it with a totally different thing," Kom says. "And as clichéd as it is, it's really one of those moments when you say, these kids actually, not just in the future are they going to make a difference, but now. They have the power, they have the capability as ten-year-olds to make something happen, which is unbelievable. Totally inspiring."

It's an inspiration that has pulled Kom in. The Peterborough native has just finished a documentary about the project and is in the midst of planning a summer camp. It's also the muse for the Edmonton show, where Burning Hell shares a bill with local ukulele faves the Be Arthurs and Doug Hoyer, as well as Alena Manera.

No, when Kom bought that ukulele, he couldn't have known that he'd be playing the city's first-ever ukulele festival. ♡

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—

Arguably the original mashup DJ, Z-Trip's success relies on the audience's musical acumen, their age and, more recently, the musical climate. Some songs have been so played out they wouldn't work in his set anymore, but certain pop-

AFTER PERFECTLY MATCHING those vocals with Danger Mouse's instrumental for "Dirty Harry" by Gorillaz, I stopped dancing and had to think of Z-Trip's direction, why he's such an original in today's field of DJs. While most DJs are frantically searching for the Hot New Track, trying to be ahead of the other guy's Internet connection, Z-Trip sticks to what he knows and merely keeps abreast of what new classics are worth incorporating into his world. He's clearly taken a shine to Justice, cutting it up over top of "Gene-

Z-Trip is a DJ with complete control and no fear, something that isn't always obvious when watching a great turntablist do their thing. I never entertained the thought that he could make a mistake, misread the crowd or go in any one direction for too long. For the first time in a while, I felt safe and didn't feel the need to criticize his decisions. **v**

www.urbanlounge.net

ALL NIGHT! ALL NIGHT!

35

TV is the future of music ... again

MUSIC ENTER SANDOR

Last year, I lamented the lack of Western Canadian musicians that were making the trek to the Canadian Music Café at the Toronto International Film Festival. The Café is a place where music supervisors—the people who pick out pop songs to use to complete scenes in movies, TV shows and even commercials—scout out fresh new Canadian acts.

This year, though, Shuyler Jansen, the man behind Hobotron and a key member of Edmonton alt-country faves Old Reliable, is coming to Toronto to try his luck in front of the movie and TV people. Jansen, who relocated his home base to Saskatoon three years ago, will play music from his new solo album, *Today's Remains*, at the Café. As well, Jansen has some new material which will be on an upcoming as-of-yet untitled album that saw him collaborate with members of the New Pornographers. But he will have to be quick. Each act gets just 25 minutes on

stage. That's timed, too. No chance for encores and such. Just get the best material out there.

"I'd like to make a soundtrack," says Jansen, "but I'm not a traditional sound-

So, he's hoping to link up with a filmmaker who would be willing to take a chance and use his music. As well, Jansen's manager and the person who handles the licensing of his music will be in the crowd, meeting with as many of the music supervisors as they can.

"Still, I'm not the kind of person who can do a hard sell on stage," says Jansen. "I don't quite know what it will be like. Will there be a lot of people talking? I guess the thing with these sort of things is that you can't take them too seriously. You just play and try to have some fun."

The track record shows that, indeed, some people are listening, not just talking to other movie folks. Past successes include Canadian songwriter Molly Johnson—a music supervisor was so impressed with her set, that a call was made to place a song of hers in the Ben Kingsley film *You Kill Me* before Johnson

actually left the stage. And Lily Frost, on the strength of a 2007 performance, has got songs into MTV's *The Hills*, *True Confessions* of a Hollywood Starlet and *Robson Arms*.

Since most music-video stations are too busy airing reality-TV schlock to actually make time to play music videos, getting a song on a movie or TV program can be more effective for modern artists than getting in front of the camera themselves. That's especially true when it comes to music advertising. Seriously, how many of you have seen the Telus commercial, wondered "Who does that song?" and went to find out more about Justin, Calvin Harris or Le Tigre. Or, you can't do it. count the spikes in downloads after the likes of Gorillaz, Cansei Sur Sexy or Feist have had music placed in Apple ads.

But Jansen isn't so sure a mainstream producer will go for him.

"That's the thing about movies—even the biggest movies seem to have so much bad music involved."

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

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See more photos and read Phil Duperron's full review at vueweekly.com

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STARLITE ROOM Sleepcar, guests, no minors, 8pm, \$15 at TicketMaster Blackbyrd, Listen, Megatunes

TAPHOUSE Molson Open Stage Jam with Simon Bennett, 8pm-mid night

VELVET UNDERGROUND Collapse, Love as Laughter, \$14 at TicketMaster, sold out

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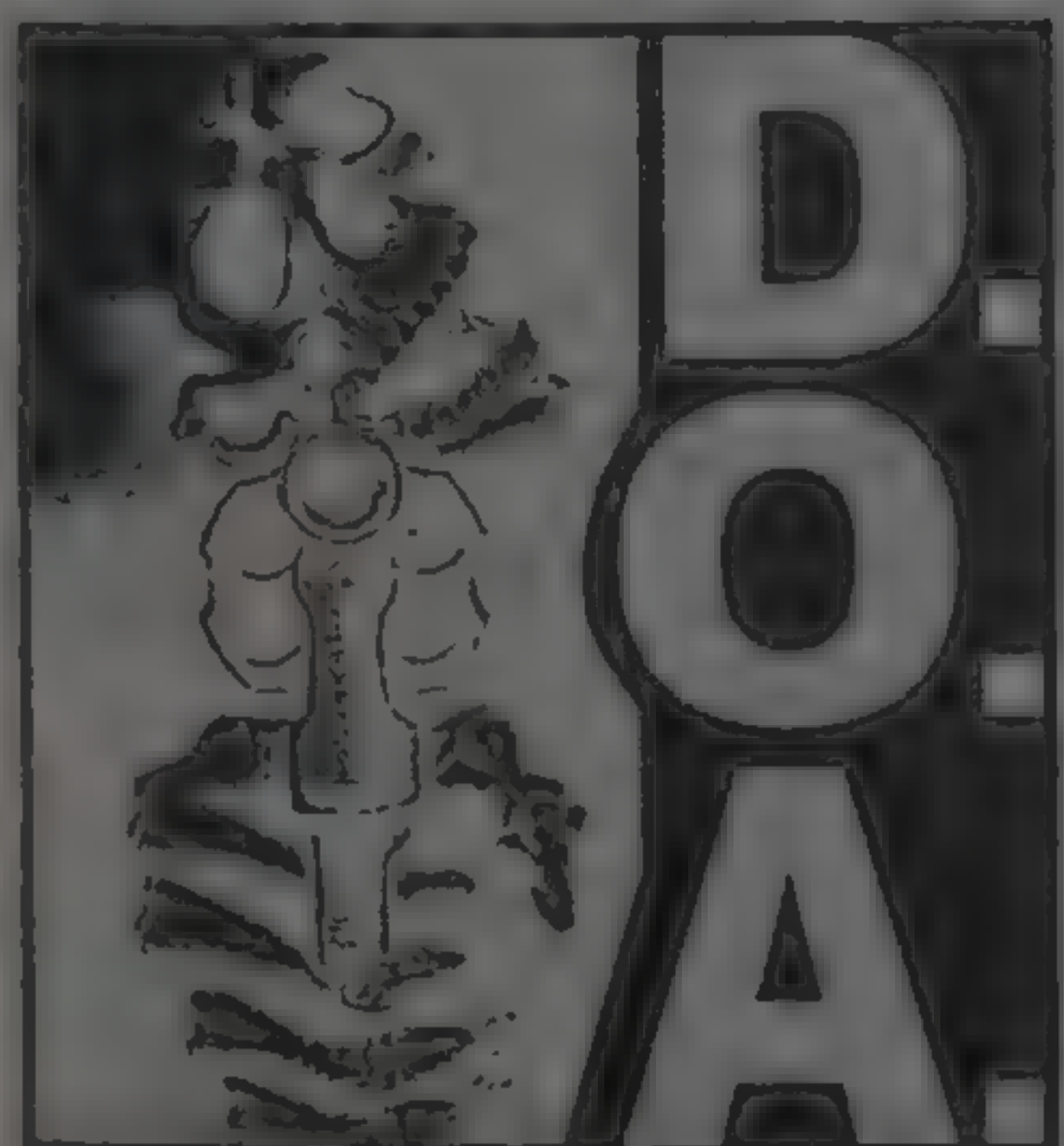
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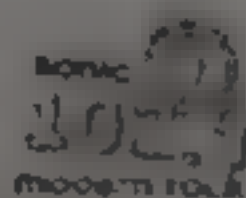
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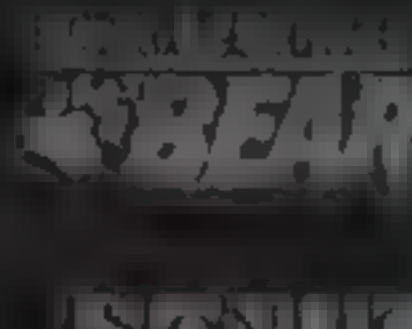
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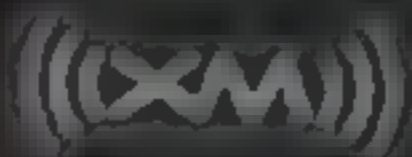
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Let there be *Lightning*!

BRYAN BIRTLES / bryan@vancouverweekly.com

On the Myspace page of **White Lightning**, fresh faces to Edmonton's thriving music scene, the band openly suggests that its name resembles that of an '80s butt-rock band. Self-effacement seems to be a theme amongst bands these days, but referring to yourselves as butt rockers has got to take the cake.

Formed a little less than a year ago, White Lightning may have a humorous side to them, but they're anything but a joke. The band, composed of singer/guitarist Steve Bosch, drummer Enoch Rottier and bassist Jimmy Rushton, has been gigging around their hometown of St Albert and nearby neighbour Edmonton, and are set to release their first EP, entitled *Hold On*, this weekend at the Tap House. But what about that reference to "butt rockers"?

"We had a few different names we were thinking about and that one just stuck with everyone. We thought it was pretty epic, but still a little bit funny," explained Bosch over the telephone. "I'd say butt rock is a bit of classic rock with a mix of craziness that makes you just wanna rock your pants off."

If in fact that's what butt rock



is, then White Lightning is not only named like a butt rock band, they also play butt rock. Melding bluesy '70s funk with a Led Zeppelin classic rock vibe, their EP has the kind of sounds that just might make you want to take your pants off.

"The sound we're going for is bluesy, rocky, funky and, of course, ballsy," laughs Bosch. "It's just a mix of music that we all love that we've learned to all love throughout our lives."

BOSCH DIDN'T SET OUT to start such a

classic rocking band; originally he played many of the songs that would

PREVIEW

SAT, SEP 6 (8 PM)
WHITE LIGHTNING
WITH ELEMENT OF SOUND
TAPHOUSE (9020 MCKENNEY AVE, ST ALBERT), \$8

become White Lightning numbers at various coffee shops around St Albert with no band at all.

"Initially it was me who had the songs written, I was doing an acoustic thing for awhile doing coffee shops with some of my songs, and then I just tried to put a band together," he says, before explaining how he found his bandmates. "I found Enoch and I knew he was a sick drummer because everyone I know either plays with him or wants to play with him, so I started playing with him and then we found

Jimmy and he could shred the bass, so we all got together."

The band plans to begin the process of recording a full length follow-up to their EP sometime this winter—using recording time White Lightning won through a St Albert battle of the bands—but until then, they wanted to get some of their music on disc so that they could share it with family, friends and fans.

"We punched out seven songs and we're pretty pumped on them," enthuses Bosch, mentioning that he even recorded the final song—an acoustic track entitled "Comfort"—by himself in his bedroom. "We just wanted to share the music a bit and have something to show of it to get us moving forward." ▽



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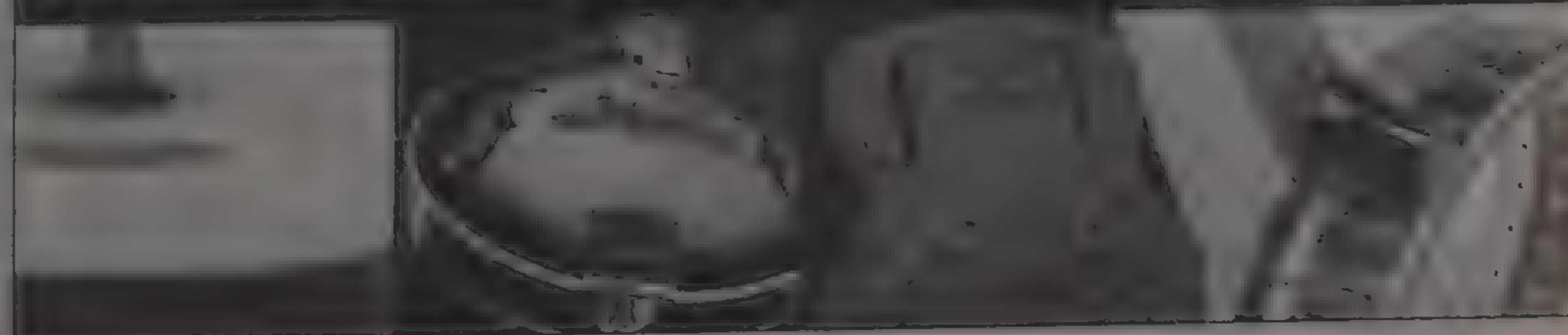
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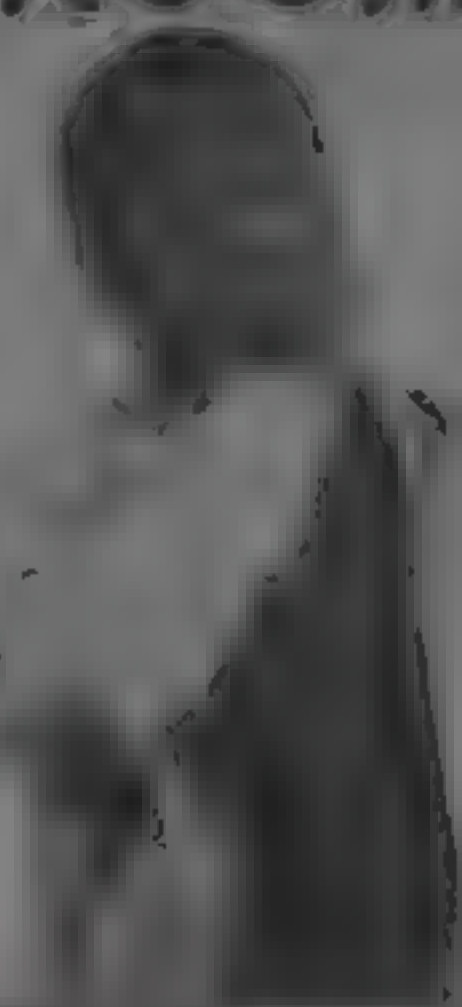
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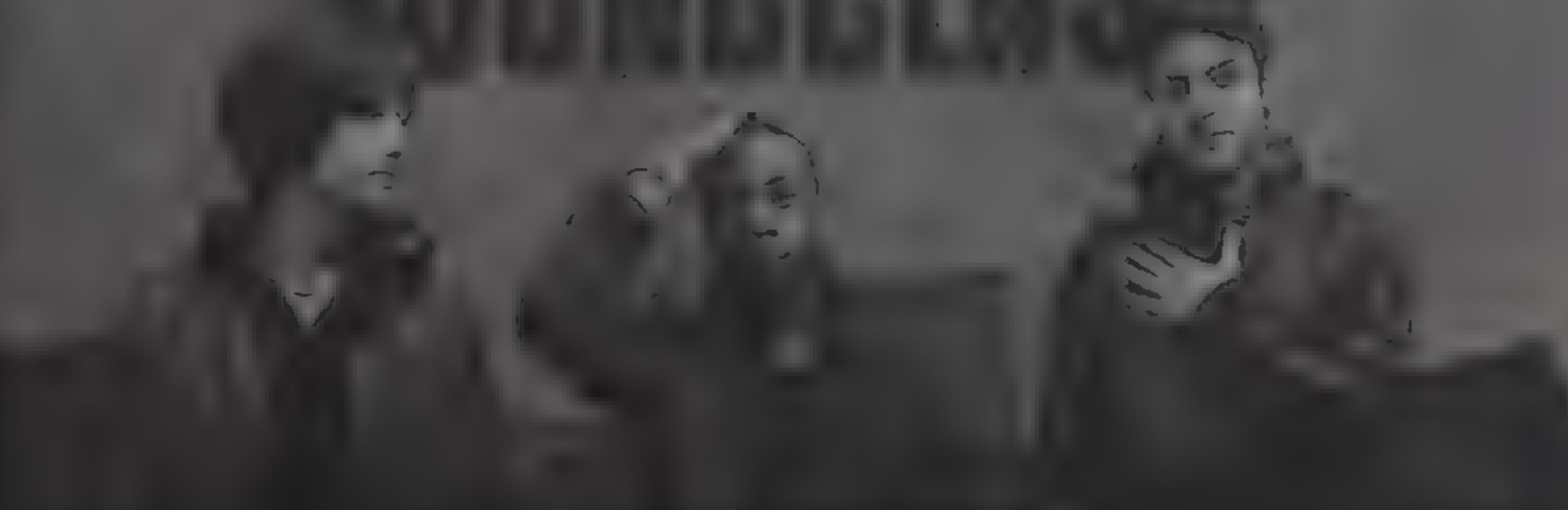
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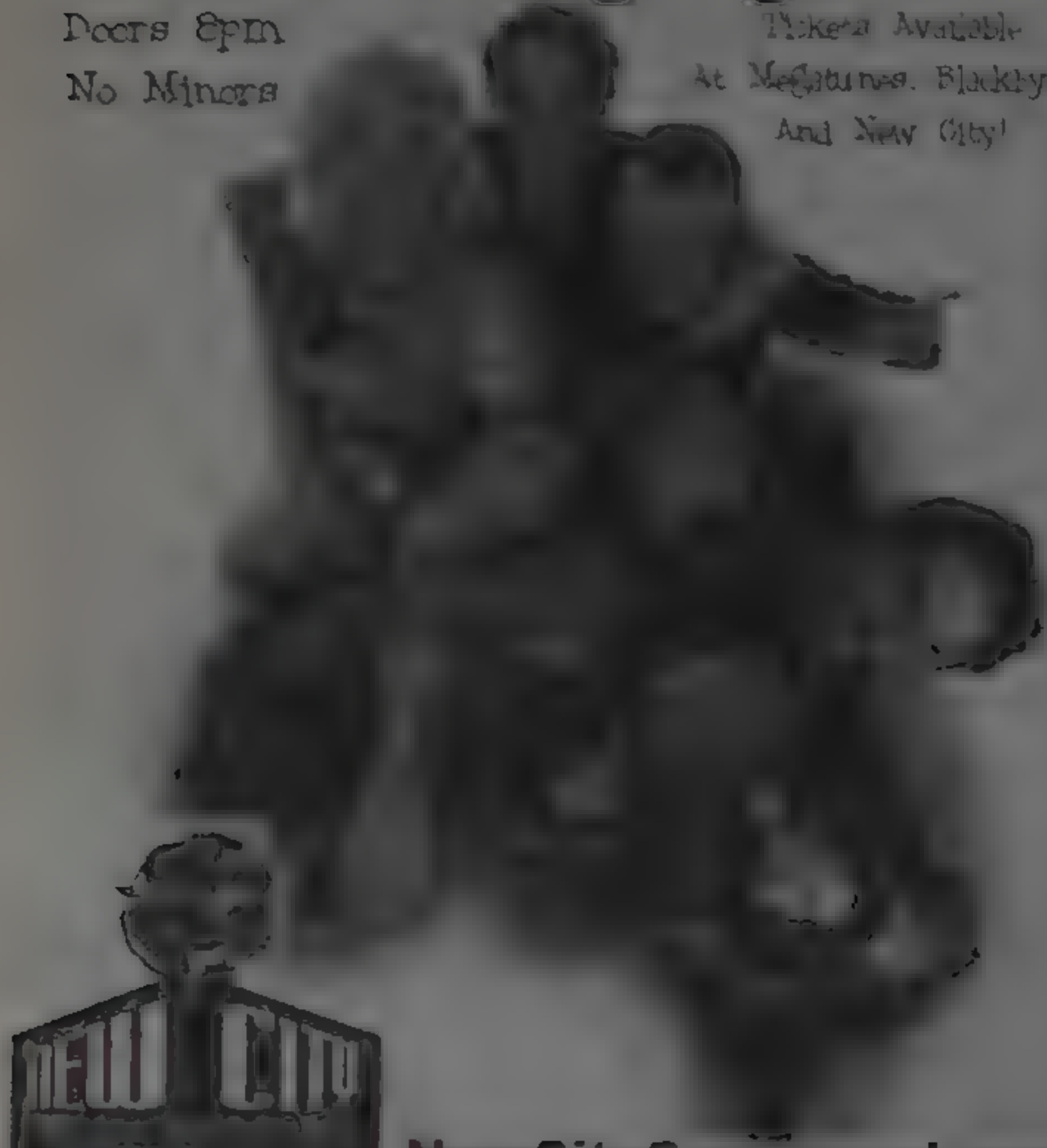
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- OCT 10 - The MAHONES w/ Panik Attak
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The Po' stands for 'positive'

CAROLYN NIKODYM / carolyn@vueweekly.com

When you talk to Po' Girl's Allison Russell, you get the sense that all is right with the world. You get the sense that for every one of life's cons, she could come back with two of life's pros.

This probably isn't all that surprising when you listen to the trio's lush and honest folk, but you might think that the band's full-on tour schedule would lead to a kind of weariness.

"Of course you get homesick, and you don't get to see loved ones and friends and family as much as you'd like," Russell says from Vancouver. "But at the same time, you don't take them for granted."

"We sort of see it as, we're kind of paying dues right now. We're all from the the school of building an audience through live touring," she adds. "Those are the bands and writers that we're kind of most influenced by, people like Fred Eaglesmith, who has been doing it all himself all these years and carving out an amazing niche for himself and people like Lucinda Williams and Emmylou Harris. We kind of look up to them and see the way they've conducted their careers and it seems pretty smart to us. And we love travelling."

It isn't just travelling itself, but also the way the band—rounded out by Awna Teixeira and Benny Sidelinger—

"Being able to travel in that way is such a privilege, because you're not treated like a tourist. You're kind of taken in and embraced in a very special way," Russell says. "I can't imagine, we're so spoiled in a way, now, to go somewhere as a tourist is very difficult

PREVIEW

PO' GIRL
ALLISON RUSSELL

for us. Where are our new best friends? And family? That are going to show us places to go and the most amazing things about this particular city?"

THE PO' GIRL band is set to perform when the band joins Fred Eaglesmith's Roots on the Rails tour, a week-long gig aboard a steam train riding through New Mexico, at the end of the month with Corb Lund and Washboard Hank.

As Russell tells it, sharing the stage with Eaglesmith is a long time coming, too. While Po' Girl and Eaglesmith have played some of the same festivals, the band missed a date with Eaglesmith several years ago.

"We were supposed to open for him, years ago, on the first Po' Girl tour back in 2003, at the West End Cultural Centre in Winnipeg, but we broke down several times on the way," she explains. "We just couldn't get there in time because our transmission had to be replaced in our van. We thought we could get the bus and go do the show, but the bus wasn't going to get us there in time, so it was devastating."

The band may even have advance copies of its new album by that time. Recorded in Austin over the summer, Po' Girl spends downtime on the road putting together the album's finishing touches, which Russell says will be officially out sometime between late fall and early spring. ▀

Everybody must get ...

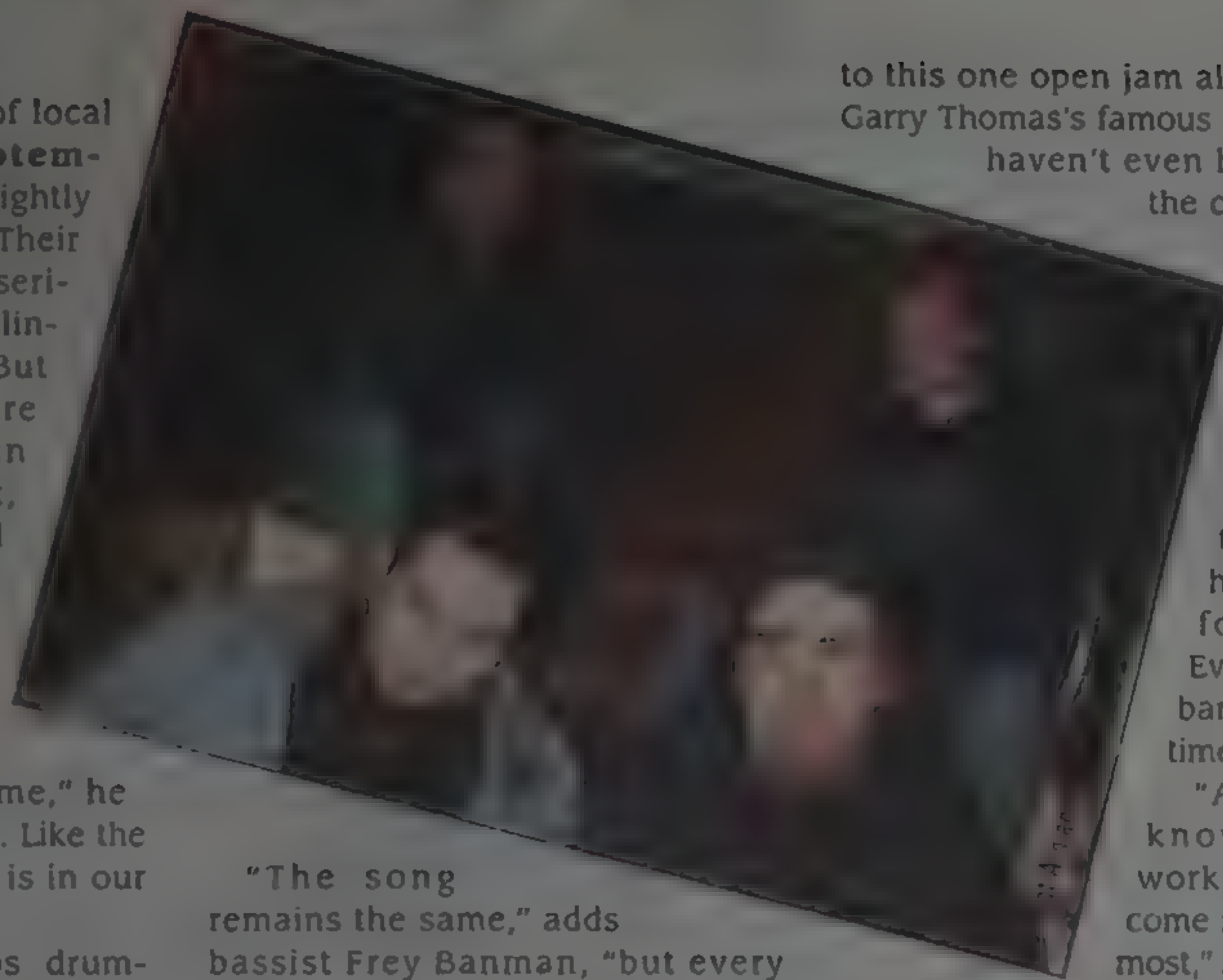
MEETING members of local rock quartet **September Stone** is a slightly disconcerting experience. Their songs are grim, dark and serious music for fans of eyeliner and dyed-black hair. But the Stoners themselves are jovial and soft-spoken in person. The lead guitarist, Jason Cullen, owns a small white kitten who playfully bites my fingers while I talk to the band in Cullen's apartment.

"I've been around the music scene for a long time," he says. "I pretty much bleed it. Like the rest of the guys do. Music is in our blood."

"Music and poker," quips drummer Kevin Wozney. With shoulder-length hair, a Van Dyke goatee and the voice of a longtime smoker, he looks every bit the self-taught, seasoned local musician.

The rest of the band are no less experienced. But with no formal music training and an aversion to sheet music, September Stone relies on its intuition and ear to get through gigs. This can make their sound somewhat mutable.

"Anyone who's seen us, they never know what they're going to get," says



to this one open jam all the time—Garry Thomas's famous open jams. I haven't even been across the country yet. I

can't wait to branch out a little."

But a cross-country tour might have to wait for a while. Everyone in the band has a full-time day job.

"As everyone knows, we're working and bills come first and foremost," says Cullen. "I wish I could make a

"The song remains the same," adds bassist Frey Banman, "but every show is essentially different." Covers of songs by bands like Tool and Silverchair are suddenly stitched on the end of a September Stone original or spontaneous riffs catalyze a session of rockin' out.

"We do that kind of stuff all the time," confirms Wozney.

There are some things the band does not do all the time—like touring, for example.

"Even though we've been around for a while we didn't branch out in Edmonton to any of the bars or anything," says Wozney. "We used to go

PREVIEW

FRI, SEP 5 (9 PM)
SEPTEMBER STONE
WITH NO HEAT TOMORROW, DESOUSA DRIVE
VELVET UNDERGROUND, \$10

living playing in a band. It's my goal."

Conspicuously absent from the room is the enigmatic D Errol, September Stone's front man and principle lyricist. According to Wozney, Errol is a world-class talent.

"If it ever took off, [Errol] is the guy that would take it there. God, that guy, he's like nobody I've seen on stage," he says. "When I first met him, when I got in a band with him, it was like, 'Wow, finally, somebody I can jam with who's got serious talent.'"

Errol's zeal for on-stage acrobatics might be unmatched in Edmonton. Wozney recalls a gig when it took an

unexpected turn.

"[Errol] stepped out onto a bin, and he didn't realize it was a bin. 'cause he stepped off. Wozney recounts and when he went to push him off to come back to the stage, and it just kept going and he fell 'wham!'"

If Errol ever manages to hit the big show, the rest of September Stone will be with him.

"I would love to be in a band full-time and have that as my wage," Cullen earnestly explains.

"We haven't ever been booed off stage yet, so we're doing something good, I guess." ▀

At press time, *Vue Weekly* learned that Jason Cullen is no longer a member of September Stone. The band will continue as a three piece.

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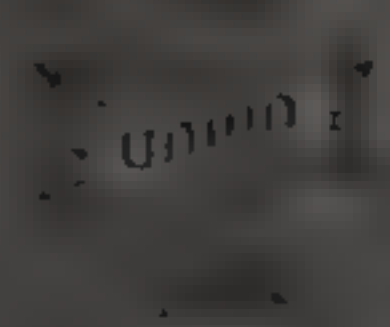
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Stickin' it to science

RYAN GIRTLES / bryan@vancouverweekly.com

Like Moby and Feist, **TV on the Radio's** music has been featured on television so much that you've probably heard them, even if you didn't know that you had. Their breakout hit "Wolf Like Me" from 2006's *Return to Cookie Mountain* became the perfect fit any time some sort of urgent thing had to get done on television, or anytime there was a particularly rocking party.

But TVOTR doesn't really rock out like your typical band. Instead of getting together to jam out some riffs or something, the band creates lush soundscapes by building their songs layer upon layer until they're done. That technique worked for their last album, and if early reports are true it is certainly working for their newest disc *Dear Science*. But as bassist Gerard Smith explains, once the album is done, the trick is bringing those layers into a live setting.

"Translating it live has always been a challenge for this band because of the way things have been recorded," he says. "You have one set of criteria in the studio and another live, so it's not an easy feat, especially if you don't have some crazy million dollar tour budget. You just try and do the best you can."

LIKE THEIR PREVIOUS RECORDING, the band had the luxury of taking their time



while recording because they did it in founding member Dave Sitek's Brooklyn studio. While Smith explains that being able to return to the same studio as well as having the freedom to record at any time the band pleased was some comfort, he finds that he is still somewhat uncomfortable in a studio environment in general.

"It's a strange way to work—most people get to work out of their home on a laptop, or when we were younger we worked off a four track," he says. "You go into a studio and there's all this equipment and it's like, 'What the hell is that?' and it's a weird place to get familiar with. It's a strange venue."

A similar kind of trepidation comes through on the new album. While the title of the new disc might seem like it relates positive feelings towards the

PREVIEW

WED, SEP 10 (8 PM)
TV ON THE RADIO
WITH MILES OF SMILES AND ANTHONY ROMANO
STARLITE ROOM, \$25

scientific community, *Dear Science* actually refers to some of the more troubling aspects of the irreversible decisions scientists make.

"Dave [founding member Sitek] had written this letter after reading about this group of scientists that had wanted to blow a piece off of this meteor—he just thought it was the most outrageous thing that man would want to interfere with a celestial occurrence," explains Smith of the title. "It's a little outrageous that you're going to blow off a piece of this projectile that's on its own course and not really inter-

fering with anybody and not knowing the results of blowing off a piece of it. You have to really wonder about what it is that justifies making that decision."

And even though the disc drops over a week after TV on the Radio makes its first appearance in Edmonton, the band will be playing plenty of the new material when they get here.

"I'm pretty sure—that's what I've been working on," says Smith. "I'll be playing it but maybe they'll be playing the older stuff. I'll be playing the newer stuff because I've invested so much of my hand-eye coordination into it, or what's left of my hand-eye coordination—man, getting old is a pain in the rumpus. It's been the focus of our most recent rehearsals, so I'm sure at least part, if not half, of our set will include quite a bit of our new material." ▽

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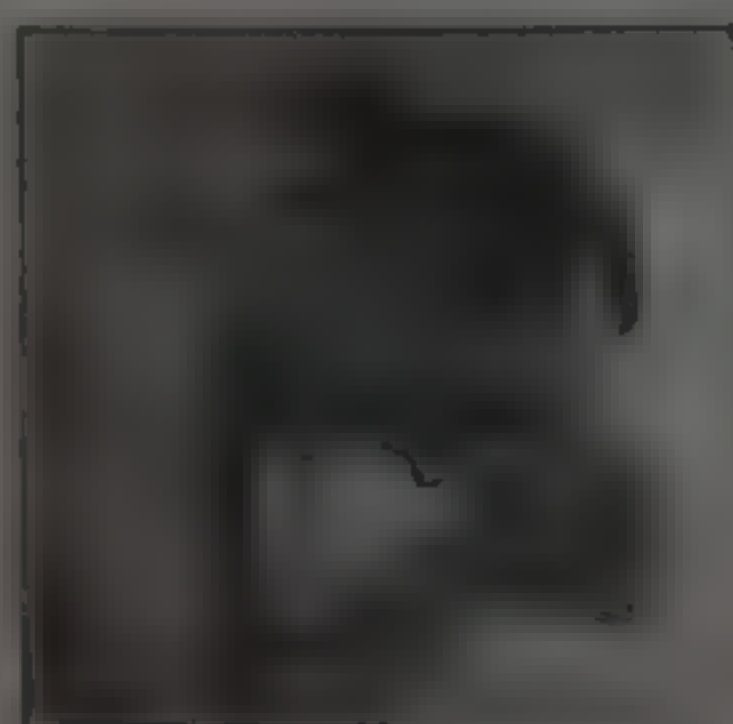
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François Raoult is dedicated to teaching yoga with awareness, integrity and compassion. He first felt the call at age 19, on a pilgrimage to sacred sites of India. A graduate of the Ecole Nationale de Yoga in Paris, he started teaching in 1975 and a year later began intensive training with Sri B.K.S. Iyengar. Today a certified Iyengar instructor, François also has studied meditation with Zen Master Thich Nhat Hanh, Ayurveda with Dr. Robert Svoboda, and anatomy with Thomas Myers. In addition to conducting an annual yoga retreat in France, François teaches regularly throughout the United States, Canada and Mexico.

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CJSR

when you had coloured hair 20, 30 years ago, there was a good chance of getting beaten up. So it's a lot different, right. I prefer that people don't get beaten up, so I guess it's improved in that way."

Nonetheless, the Vancouver band has remained a beacon in the genre for hardcore fans, a reminder that talk minus action equals zero. Not that Keithley thinks every band needs to purvey political lyrics—it would be boring if that were the case—but he

seems quite comfortable in the role.

"It's just the perfect thing for me," he explains. "I got politicized when I was 16. There was a Greenpeace protest against nuclear arms testing off of Alaska, the Aleutian Islands and I got into that and I had listened to a lot of folk music, like Woody Guthrie and Bob Dylan, when I was a kid. And when punk rock came around, it was just natural. I heard it when I was about 19 or 20 and I went, like, oh, yeah, this is what rock music is supposed to be." ▼



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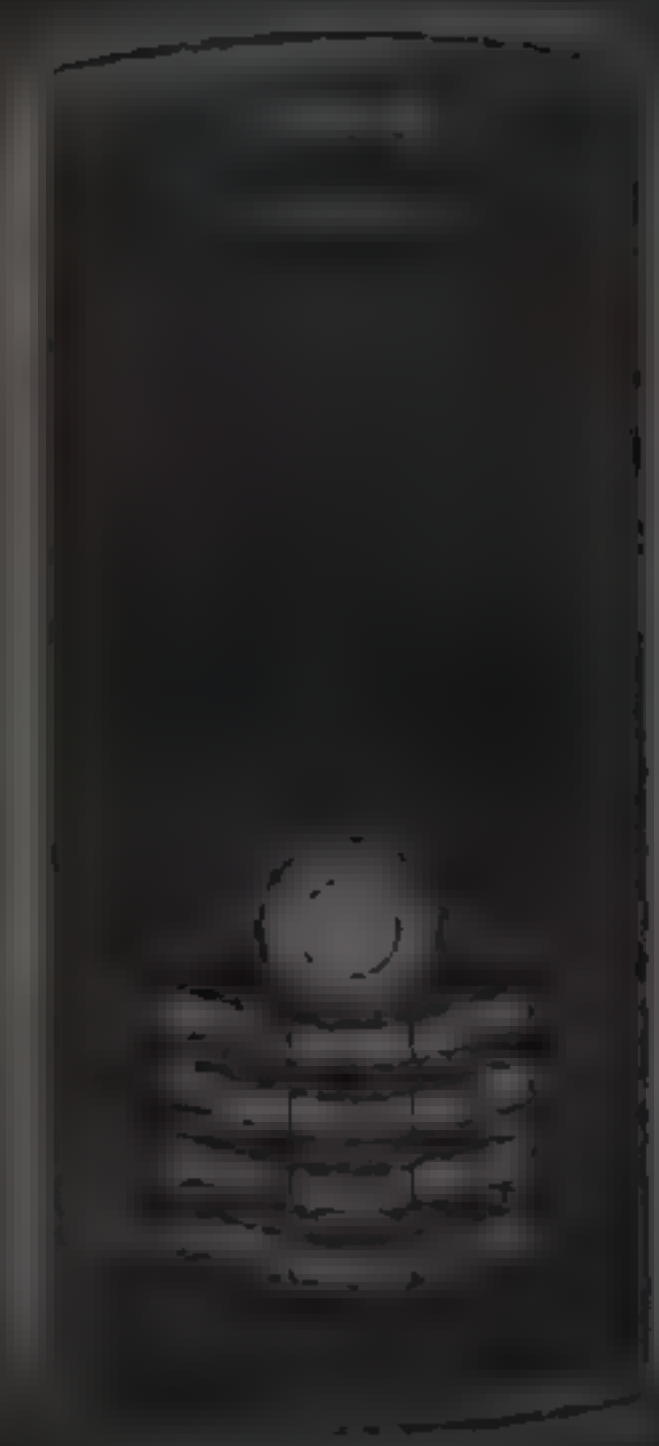
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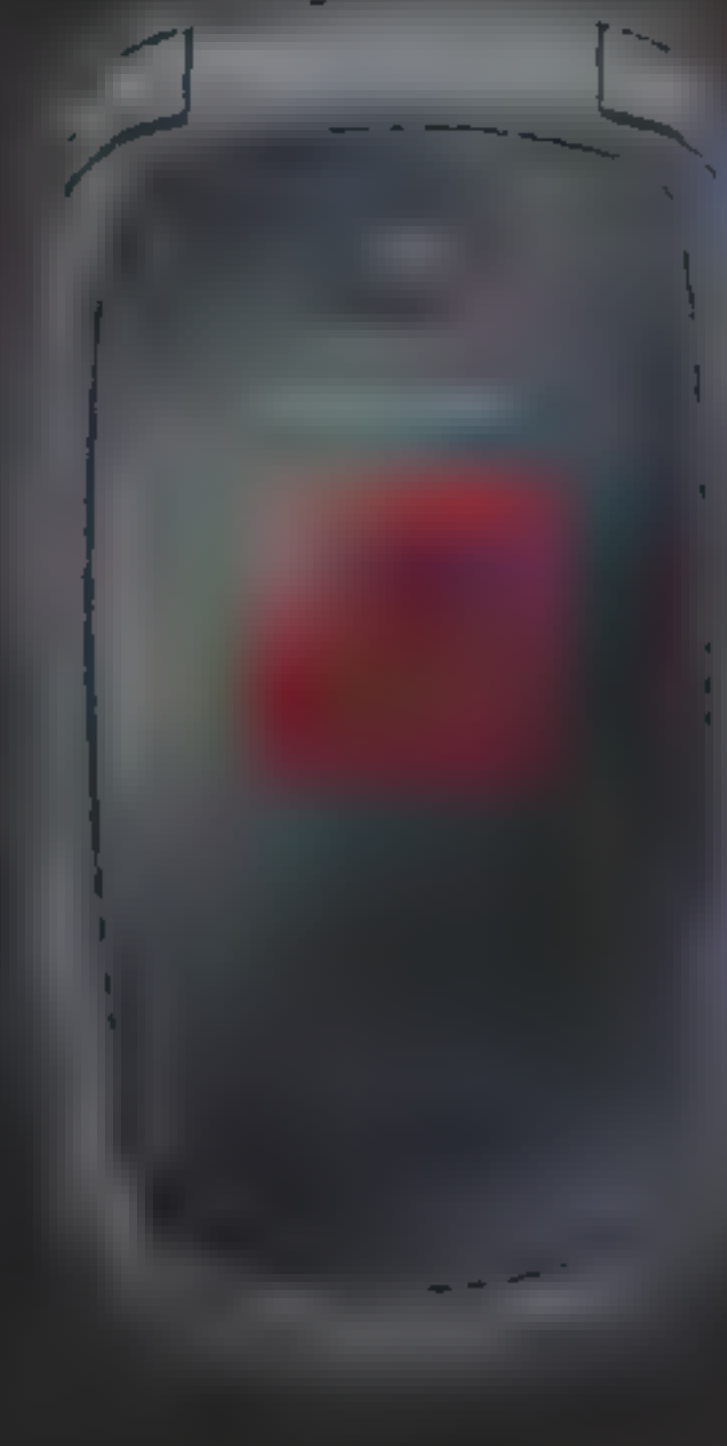
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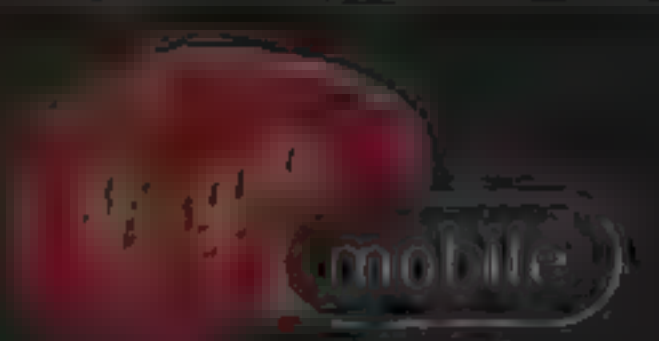
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REVIEWS

NEW SOUNDS

Rodney DeCree, Mockingbird Bible (Northern Electric) It's been an interesting trajectory that Rodney DeCree has been on since he picked up an old acoustic guitar and began writing songs a few years ago. For many songwriters, experience turns into structure—it just feels safe when there's a particular approach to fall back on, or a nice sheen on top as a way of pulling punches.

Not so for DeCree, though. He went from a ragged first album to dropping *War Torn Man*, a live album full of new songs that were even more jagged than those on his debut, and on to *Trucker's Memorial*, an album with Rae Spoon.

Mockingbird Bible is a continuation of both the stripped down approach of *Trucker's Memorial* and the torn and prayed spirit of *War Torn Man*. Here there is not so much a hurricane like DeCree conjured up on his live record, but something more like a dark river beneath which a deadly undertow hides.

"Sacred Ground" opens the album with the percussive attack of an acoustic guitar that sounds as though it's holding the fort for all it's worth, while producer Jon Wood adds just the right touches to keep things spinning and slightly off balance—a guitar weaving in here, another one ducking out over there, a low melody rumbling out of a piano.

It's an effective introduction, standing just off the beaten path and beckoning listeners on into the grey areas beyond the comfort zone. The next song, "Mockingbird," is where the lights really go out, DeCree's voice dusted in a spooky tremolo over top of

simmering, arpeggiated chords and a swirling, rising soundscape that is constantly slipping out of grasp.

From there the album pushes and pulls at its limits, from the apocalyptic organ hits over the steady march of "Long White Road" to the creaking of the room on the album closing "The Captain's Tower Song." Around every bend and behind every door there lies some compelling musical idea that keeps the songs alive and shifting.

Mockingbird Bible finds DeCree treading on dan-

gerously, lyrically as well, flirting with disaster as he peers

He's earned the right after his previous records to step back some, maybe turn on a light and breathe easy for a while, but he doesn't, instead wondering if it's rain falling or gasoline, at the same time striking a match to learn the truth.

And truth is central to the record as DeCree opens up and sings with an honesty that is admirable and terrifying in lyrics like those in the gentle "Memories of Snow and Dust," where he wonders, "That sorrow comes down hard and fast / Is it the only thing that lasts?"

The songwriter makes the effort to lay himself bare, and that's not always an easy thing to listen to. But amongst all the heartbreakers and soul stirrers here, there are some brief and welcome respites—"Lies Are Just Lies" is difficult in its words, but the music lulls one into a sense of hope that is either real or false depending upon how the lyrics are taken—and it's in these respites that the hope for survival resides. —EDEN MUNRO / eden@vuweekly.com

Skybombers, Take Me to Town (Albert Productions) As soon as the

first track off of this Melbourne band's debut begins to play, it feels like I'm back in a time when punk and alternative rock was one of the

more exciting genres to listen to. The band does first appear to have struck gold with its slower tunes. "If You Want to Be the One" and "My Morning's Gone" are very reminiscent of alt-rock songs from the mid- to late-1990s. Then song like "Eleanor's Lullaby", an ode to the band's influences, comes along and reveals why simply rhyming words ("Eleanor Rigby I know / She lives up on Abbey Road / She doesn't know Sgt Pepper, I don't think he met her / But if they do I'll let you know") without taking rhythm into account is cringeworthy. —KRISTINA DE GUZMAN / kristina@vuweekly.com

Lonely Diner Karen, Grass Is Singing (Scorpion Records) If you can imagine Julie Christy channeling Edith

Piaf in a Rodger and Hart musical while playing an impishly romantic runaway debutante-turned-globe-trotter, you may begin to grasp

the utterly darling genius of Lonely Diner Karen's disarming debut. Launching with a playful penny arcade whiz-zill-bang, *Grass Is Singing* confidently sashays through its own uniquely nostalgic blend of melodic cabaret pop, folk, and jazz, laced with flourishes of traditional world music compressing eras and locations with sincerity and delight. Given the pan-European nature of LDK's players (Austrian Tanja Frinter lending her silky vocals, guitar and writing, Spaniard Marc Meliá Sobrevias on piano, ukulele and accordion, and Italian Giorgio Menossi on percussion), perhaps the gypsy-ish roaming is to be expected but this lovely little oddball album surprises nonetheless. —MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

Hawksley Workman, Los Manlicious (Isadora/Universal)

Workman does well in just about everything he does, but when his fighter side comes out he's simply smokin'.

Released in Europe back in May, it's hard to believe that this is the same genius behind the *Best of Hawksley Workman*.

Beautiful (which was actually recorded after *Los Manlicious*). There are carry-overs—or, correctly speaking, borrowed tracks—but rest assured, they are not lazy copy-and-paste schemes. In addition, there is an abundance of tunes that mirror the successful formulas of dance-worthy hits from *(Last Night) We Were the Delicious Wolves* (think "Jealous of Your Cigarette") as well as tunes that toy with other styles. Workman's musical ideas rarely stand still—but that's what makes listening to him such an exciting ride. —KRISTINA DE GUZMAN / kristina@vuweekly.com

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The Week That Was, The Week That Was (Arts & Crafts) The solemn burst of drums is followed by glossy dark ripples of low guitar.

Other instruments fall in, fattening the sound and propelling its menace to a kind of edgy urgency, opening

of The Week That Was. The band and its umpteen members hail from the heavily industrialized northeastern parts of Britain, and the changeable Channel weather and the machinery of several eras of progress have left their imprint on the aural landscape of their intense offering, a dense concept art-rock album stuffed with literary lyrics, unusual syncopation, highly stylized instrumentation, and the suggestion of apocalypse. Hang in past the harrowing first few songs, and the darkness breaks for some wrenchingly beautiful music ("It's All Gone Quiet"; "Come Home") and a listening experience that's nearly cinematic. Actually, if you enjoyed Terry Gilliam's *Brazil*, this could be its sonic counterpart. —MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

Mother Mother, Oh My Heart (Last Gang) The second full-length release by Vancouver based Mother Mother seems designed to push

the band into the mainstream. It's safer than their previous release, 2007's *Touch Up*, with much less of the bratty in your face attitude that permeated the last one and made you wonder how their brand of pop-rock could have gotten so subversive. It still features the amazing vocal interplay between Ryan Guldemon, his sister Molly and Debralean Creelman, the guitar work is absolutely mesmerizing, and the addition of extra instruments like synth and cello have filled out the sound admirably. *Oh My Heart* is good, but I think it's missing that dangerous element that made the band so exciting in the first place. —BRYAN BIRTLES / bryan@vuweekly.com

The Curse of Company, Leo Magnets Joins A Gang ... (Arts & Crafts) Enigmatically titled, *Leo Magnets Joins A Gang ...* is a night

time of the private brooding moments that a band and a half ago would have likely been soundtracked by Mazzy Star. The equally generously named Australian quintet, The Curse of Company, weaves a beautiful rootsy shoegaze psych-pop with a lush velvety feel and a slightly doomy, anxious vibe. Seesawing male and female vocals and a noir-ish whimsy fatten up the originality of the offering, which unspools like a foggy dream of a carnivalesque underworld. A glimpse at their weird and wonderful website, leomagnets.com, is a worthwhile diversion and a hint of what you're in for if you throw down with Leo Magnets. —MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

MUSIC OLD SOUNDS

Marcus Hook Roll Band, Tales of Old Grand-daddy (Capitol) Originally released: 1973 AC/DC is a band that has always worked from a relatively small palette of rock 'n' roll sounds, showing an impressive focus in sound right out of the gate. It's as though the Malcolm and Angus Young, the brothers at the core of the group, knew exactly the sound that they were after when they put AC/DC together. And maybe they did, if their first recording, with the Marcus Hook Roll Band in 1973, is any indication.

The Marcus Hook Roll Band was a studio project helmed by an older Young brother, George, and his production partner Harry Vanda

The resulting record, *Tales of Old Grand-daddy*, demonstrates that the biggest influence on Malcolm and Angus was the songwriting of Vanda and George Young.

The approach to the songs is immediately familiar, even though there is far more of a heart of soul to this recording than what lay in the future of the younger Young brothers

On "Shot in the Head," the hard left and right guitars are there, similar in approach but not quite the same as chords join and individual notes are picked out by one guitar around the other. Even the song itself is familiar—it seems obvious that Angus and

Malcolm snatched one of the song's chord riffs for use in their own "Rock and Roll Singer."

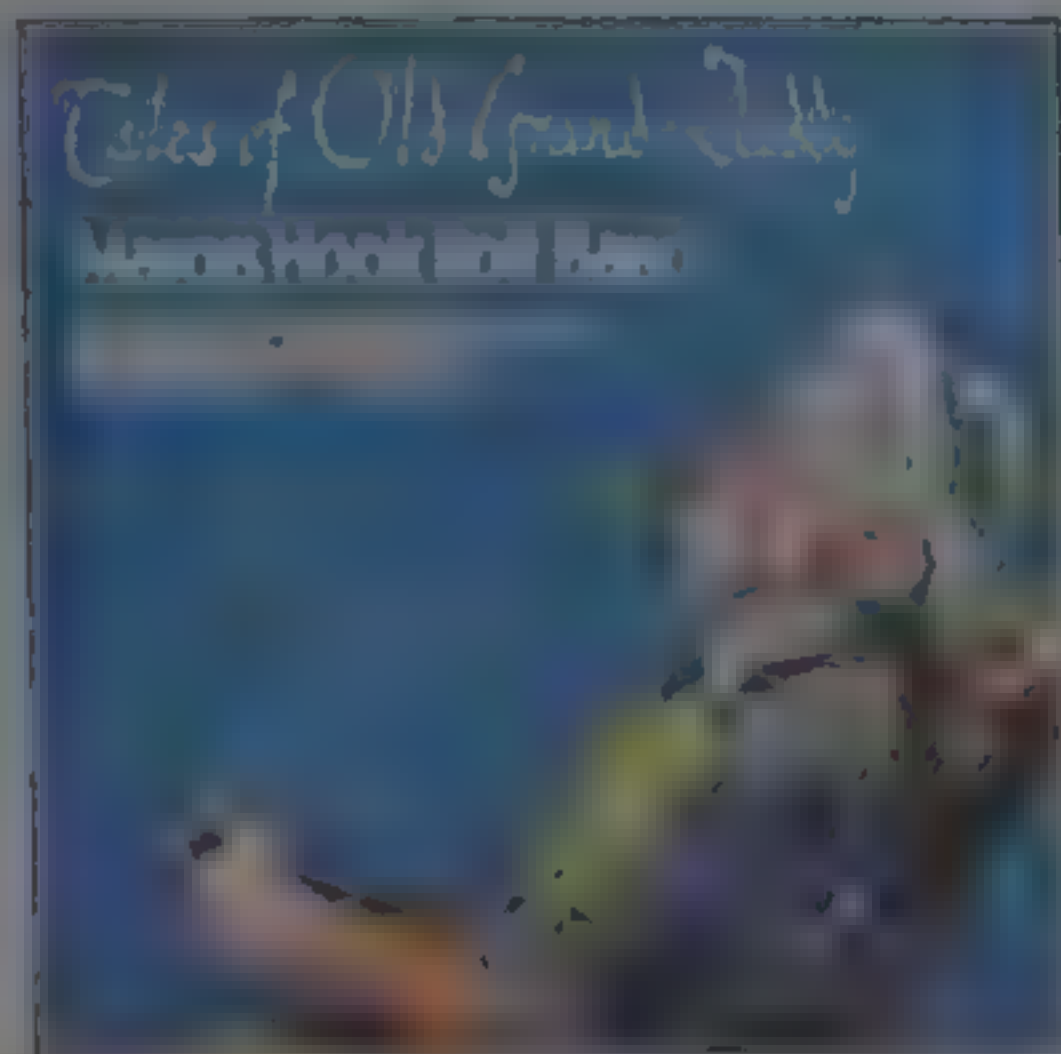
There are glimpses of the future found throughout the record, mixing an economical style of songwriting that the Youngs would keep with a soulful, eclectic approach that they would abandon when they took the wheel of their own group. The best moments here, though, are those in which the Marcus Hook Roll Band sounds like something unto itself, rather than a studio-built lark that Angus and Malcolm used as a training ground.

A highlight of the record is "The People and the Power," a devastating soul number with a refrain of "The People don't have the power to change things anymore." Even better is "Silver Shoes and Strawberry Wine," a cryptic tune that burns slowly and

seems tailor-made for a trip of some sort—real, metaphorical, chemically induced

Beyond these songs, much of what is here comes across as uncomfortably structured, but it's still an interesting listen as the starting point for AC/DC

When the smoke has cleared, in the big scheme of things and despite a few detours through a landscape more soulful than heavy, it turns out that if you've heard the Marcus Hook Roll Band then you've heard every AC/DC album—or at least the sounds that the younger Young brothers would appropriate for their own purposes, adding a little volume and turning them into that characteristic AC/DC sound along the way. ▽



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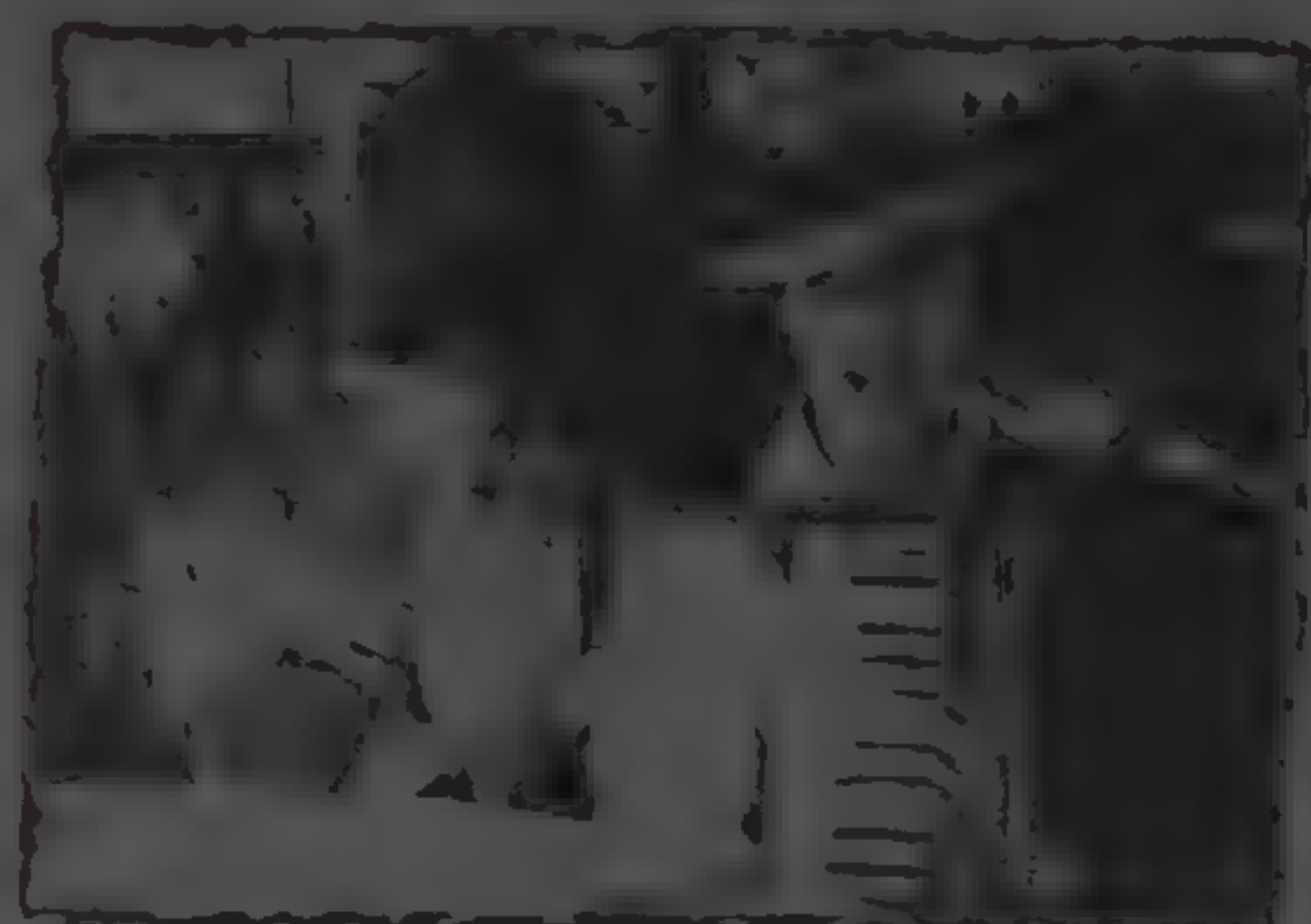
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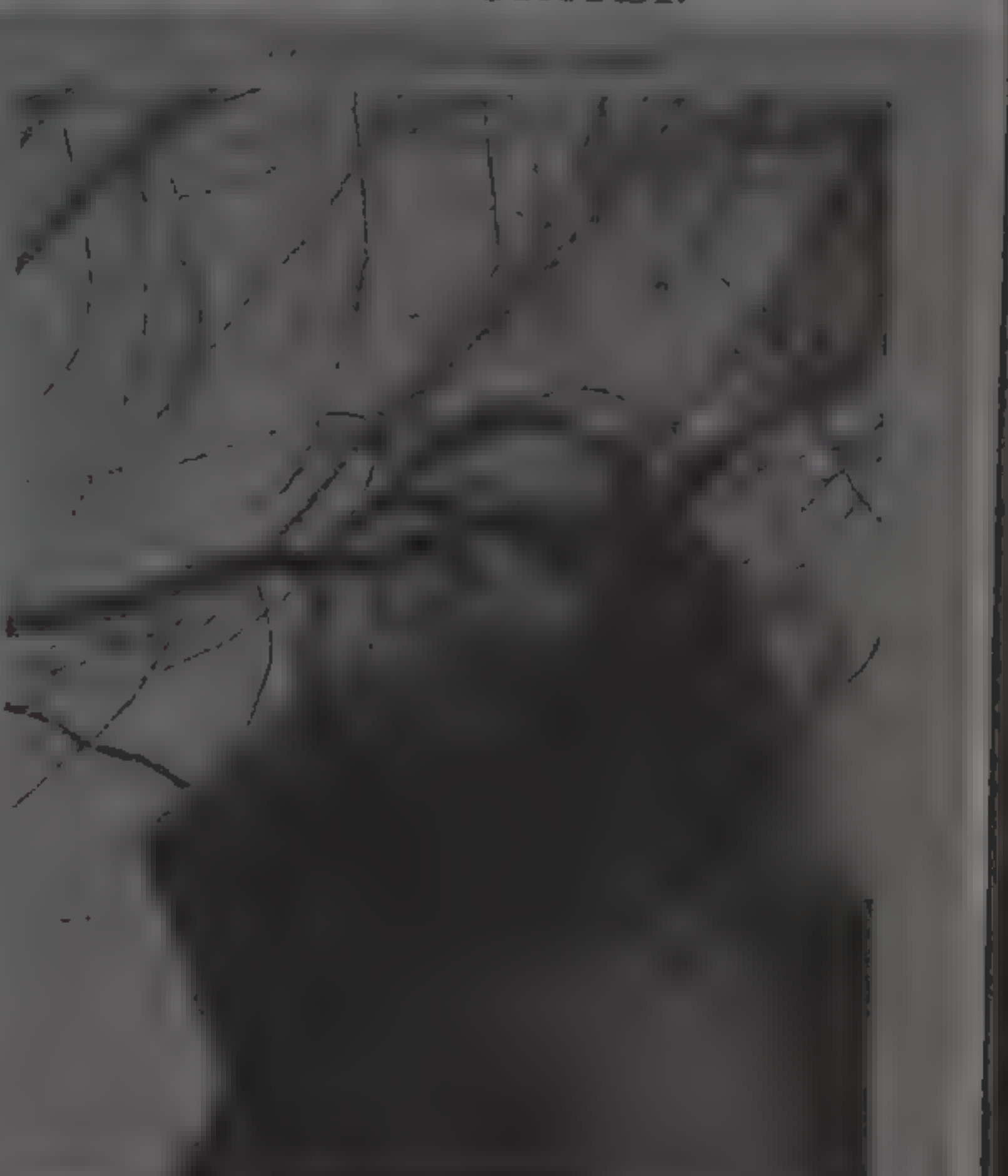
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Sleepercar a family affair

KIMBERLY DE GRADY/ANALYST

There was a guy in my writing class last year who stated that he was from New York but that the reason he didn't have an accent was because he was from "upstate New York." Similarly, listening to Jim Ward, the vocalist/guitarist of both El Paso's *Sleepercar* and Sparta and former guitarist/back-up vocalist of At the Drive-in, reveals that west Texans do not carry accents as well.

The biggest [stereotype about Texas] is that we're all cowboys and wear cowboy hats and that we bring horses to school and stuff like that. It's honestly not true," says Ward.

Hmm ... sounds like the very same misconceptions that outsiders have of

Interestingly enough, an inquiry regarding the maple leaf on Ward's guitar when his band opened up for City and Colour at the Jubilee Auditorium a few months ago reveals that the musician has a connection with the province. It begins with a trip taken by his mother-in-law who is originally from Windsor.

"My wife's mother is Canadian so theoretically, my kids would be a quarter Canadian," Ward concludes, half-jokingly. "My mother-in-law was on vacation in Mexico and ended up moving to El Paso. My wife was born in El Paso but now, all of her family lives in Calgary."

WARD, HOWEVER, is Texas born and raised. Unsurprising considering that the title of *Sleepercar*'s alt-country

PREVIEW
TUES. SEPT 9 (8 PM)
SLEEPERCAR
WITH JIM WARD
STARLITE ROOM VUE

debut, released earlier in April this year, is *West Texas*. The band's name itself pays respects to the kind of lifestyle Ward's grandparents led living in that part of the state.

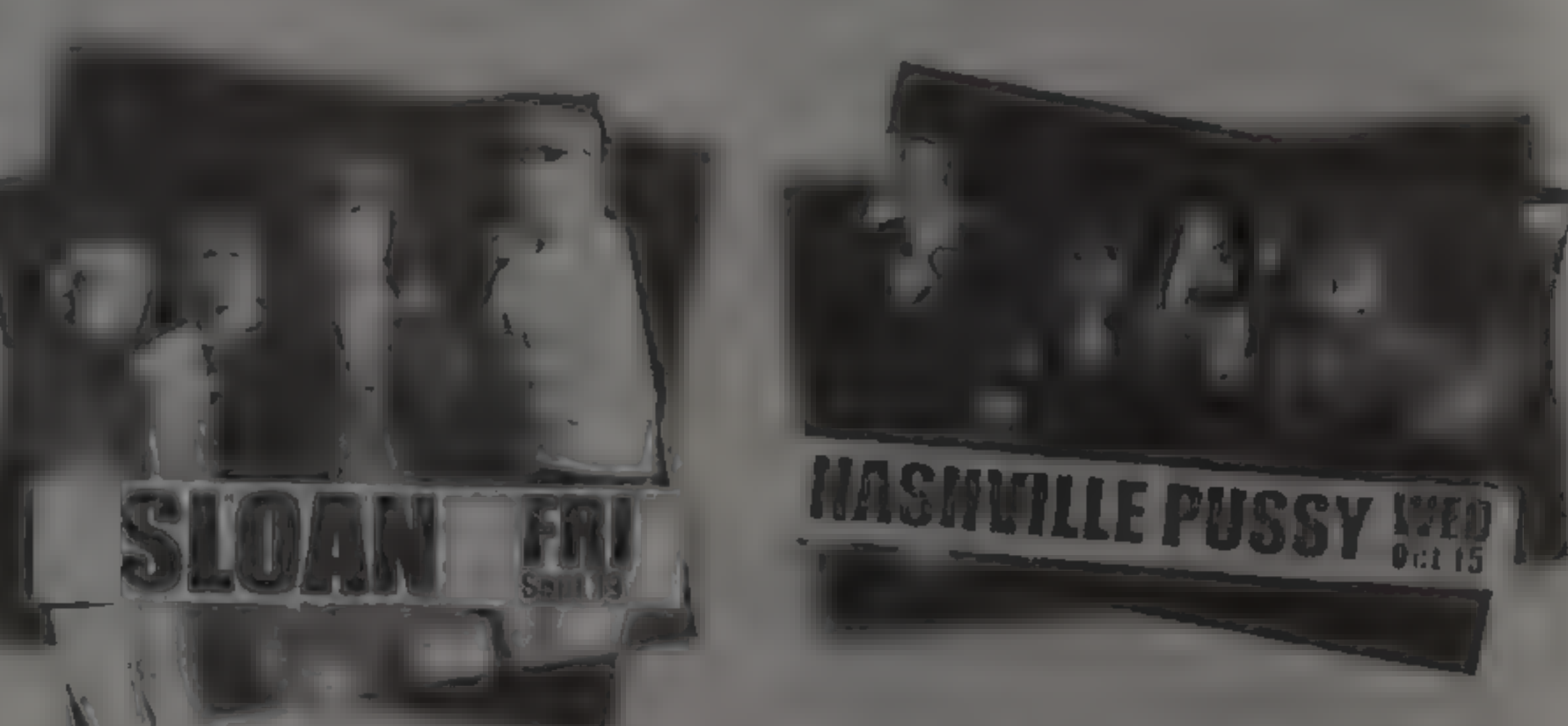
"[The name *Sleepercar*] comes from the part of a train where workers sort of lived when they were building a bridge or something like that," Ward explains. "My great-grandfather built train bridges in west Texas and southern New Mexico so my granddaddy grew up on sleeper cars which are basically like mobile homes on railroad tracks. The wives and [children] would live in there while the men were working."

It's evident how important family is to Ward. His father, Jeff, who appears on the band's record playing bass, significantly influenced Ward's musical tastes. Growing up, Ward often listened to bands prevalent in the '60s and '70s, such as the Beatles and Led Zeppelin.

"My dad played guitar while I was growing up. When he kind of went back to playing bass, I happened to be starting this band and so he just kind of came along for the ride," says Ward. "And it's been really fun. My relationship with my dad is really good. Some guys built cars with their dad or went fishing or whatever but I played music with mine." ♥

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ARIES (MAR 21 - APR 19)

"Like an ox-cart driver in monsoon season or the skipper of a grounded ship, one must sometimes go forward by going back," wrote novelist John Barth in *The Friday Book*. Consider using that approach, Aries. Retreat may be the strongest move you can make right now; surrender could turn out to be a masterstroke. But in order to get the most out of this strategy, you've got to keep your ego from injecting its agendas into situations. Don't act out of shame or pride; don't humble yourself excessively or be burning for revenge. Be objective, neutral, poised.

TAURUS (APR 20 - MAY 20)

One of my favourite memories is gazing into my Taurus daughter's face just moments after her complicated birth. She had been through a heroic ordeal that scared the hell out of me, and yet she looked calm, beatific, and amused. "She's part-Buddha and part-elf," I thought to myself as I held her in my arms. I saw elegant compassion blended with wise playfulness, two states I had never before witnessed in the same person. This unexpected marvel imprinted me deeply, and has informed my work ever since. Do you have a comparable memory, Taurus? A time when a key to your destiny was revealed to you? A turning point when you got a gift that has fuelled your quest for years? This is not only a good time to revisit that breakthrough; it's also a ripe moment to ask life for another one.

GEMINI (MAY 21 - JUN 21)

The governor of Minnesota has a wife who loves to go fishing. Tim Pawlenty told radio station WCCO that his wife Mary is smitten with the sport. She is genuinely driven to cast her bait into the lake in quest of the catch. "Now, if I could only get her to have sex with me," the governor added, suggesting that her passion for intimate union with him was not as pressing as her urge to fish. While I personally lean toward the position that eros is one of life's best gifts, I don't judge Mary harshly for her preference. Many people find that the most satisfying and useful way to express their libido is through some non-sexual activity. You may want to consider that possibility, at least in the coming days. It's the sublimation phase of your astrological cycle.

CANCER (JUN 21 - JUL 22)

Normally, you're not the most direct person in the world. Nor are you the most concise. You sometimes display tendencies to sidestep the main issues and take the long way home to the truth. Why, then, have you apparently turned into a sleek paragon of precise communication? To what do we owe your crisp new efficiency, your knack for cutting through the crap, and your commitment to saying exactly what you mean? Maybe it has to do with the alignment of the planets. Or maybe you really, really don't want to be misunderstood.

LEO (JUL 23 - AUG 22)

Resilience is a quality that allows you to rise above setbacks and find resources in unexpected places. It's a willful instinct to seek the higher ground and a bigger vision. It's intensely practical, because it shushes the nagging voices in your head

that make negative interpretations of your experience, thereby allowing you to act courageously in your own best interests. This is Resilience Week for you, Leo. Call on your dormant reserves.

VIRGO (AUG 23 - SEP 22)

Pregnant giraffes give birth standing up. Babies arrive in their new environment with a jolt, hitting the ground after plummeting six feet. Although they were fairly safe before, upon leaving the womb they are in danger of being preyed upon by animals like leopards and hyenas, which wouldn't dare attack their giant mothers. I'm thinking there's a resemblance between the newborn giraffes and a new project you're working on, Virgo. Its initial splash into the world may be a bit rocky and fraught with dicey challenges. But I'm here to say that if you're a vigilant caretaker in the early going, it will grow to maturity.

LIBRA (SEP 23 - OCT 22)

My friend Joan was experiencing a cascade of annoying physical symptoms—mediocre digestion, mild headaches, chronic congestion in her ear, itchy skin. None was terrible, but together they were a big distraction. After two trips to her regular acupuncturist, there was little improvement. The acupuncturist decided it was time for more drastic measures: He was going to try a dramatic treatment that was akin to pushing a reset button on a machine. Success! Joan was freed from the nagging ailments and experienced a thorough rejuvenation. I suggest you seek out the equivalent treatment, Libra: push the reset button.

SCORPIO (OCT 23 - NOV 21)

"The reality of love is mutilated when it is removed from all its unreality." So said the

French philosopher Gaston Bachelard in his book *The Poetics of Reverie*. He meant that realism alone is not enough for human beings to live on, especially in our most intimate relationships. We need fantasy to augment the merely factual perspective. We require poetic truths to keep the rational approach honest. Without the play of the imagination, in fact, our understanding of the world is impoverished and distorted. In this spirit, Scorpio, I invite you to be extra daydreamy and imaginative about love in the coming days. Feed your soul and the souls of those you love with experiences that arouse mystery and wonder.

SAGITTARIUS (NOV 22 - DEC 21)

A teacher you will ultimately feel a strong need to learn from has recently become known to you, or will soon become known. A series of lessons you will benefit from studying throughout 2009 is already revealing its contours. I suggest you do some meditation and free-writing about these lessons. Your innermost, most conscious will prime your deep psyche for the work ahead, helping it to attract the experiences you'll require to prepare for your future educational assignments.

CAPRICORN (DEC 22 - JAN 19)

"The whole history of civilization is ~~made up of~~ made up of dead ideas that were invaluable at first, and deadly afterwards." So said British essayist Walter Bagehot. I would add the following corollary: the fortunes of many individuals have declined because of belief systems and structures that were invigorating earlier in their lives but that gradually became paralyzing or parasitical. Has that ever been true about you, Capricorn?

More importantly, might it become true in the future? Please take inventory of your reliance on theories and attitudes and methods that made good sense once upon a time but that are now becoming irrelevant or even counterproductive.

AQUARIUS (JAN 20 - FEB 18)

"What did you do this summer?" I asked my Aquarian readers. "I didn't build a single sandcastle," wrote Emma from Baltimore. "I didn't fall in love. I didn't celebrate the full moon. I didn't run through a meadow, didn't taste honeysuckle. But on the other hand, I worked hard on the book I'm writing. I dramatically improved my diet. I kept my house clean and well-organized. I watched less TV." If I'm analyzing the omens correctly, many of you Aquarians were like Emma in the past months: more successful at accomplishing practical goals than at having free-form fun. I don't think that's a problem, though. You can't do everything, right? But these next few weeks before the equinox will be a good time to correct the imbalance. I suggest you do a good job of what has been missing.

PISCES (FEB 19 - MAR 20)

You will have a trick for seeing what has been invisible and for describing what no one else can say. You'll have a talent for perceiving the open secrets that everyone else has refused to notice and for speaking about truths that everyone has avoided articulating. I'm not sure what you've done to attain these wizardly abilities but the cause isn't really important, is it? Get out there and use your superpower: to generate breakthroughs that will forestall and maybe even cancel sluggish breakdowns in the group processes. ♋

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DEAR ANDREA:

What the heck is going on with the Today contraceptive sponge?

My wife and I have always used condoms, but when we saw the sponges a few months back, we figured, "Let's try 'em."

Oh ... my ... God. Going bareback after years of condom use was absolutely amazing for both of us. We also discovered what my wife is calling my "special trick," which involves sliding the condom-less head of my cock over her clit. It worked for her OK with a condom on, but without a condom is described by her as "exquisite."

So now, Synova, the company that was making the sponge, has declared bank-

ruptcy, and sponges are going for \$8 a pop on eBay. Do you know if Synova is going to come out of their reorganization and start making the sponge again?

LOVE, SPONGELOVER

DEAR LOVER:

There's something about the Sponge (beyond the spermicide itself) that just makes people go all gooey. This is the second time that Sponge lovers have loved and lost and I'm afraid I do not know when, if ever, your beloved will return. Back in the '90s, *Seinfeld's* Elaine coined the term "sponge-worthy" when she discovered the first shortage and had to start gauging whether or not a boyfriend rated a precious, hoarded sponge. That model was pulled from the market for safety and manufacturing problems, and didn't come back until last year, along with a big media blitz that attracted hordes of new fans. And yes,

Synova, the new owner, has declared bankruptcy. The manufacturing rights have passed to yet another company but I don't think they're saying when, if ever, they will begin exercising them.

So what is the big deal? The Sponge is nothing but a ... sponge, filled to the brim with Nonoxynol-9, the soapy, controversial spermicide which has been around forever. The big advantages are ease of application (pop it in) and forgettability (you don't have to pop in another one for a day or so). Nonoxynol-9, though, can be some nasty stuff. A number of studies have demonstrated that it causes enough irritation to let in pathogens, including HIV, and it tastes horrible. Plus, I will forever bear a grudge against it since it caused a boyfriend to develop a huge bright red clown-mouth—a scarlet letter "O"—around his normal mouth just in time for Passover at my mother's house. But I do understand your dismay

at the loss of a beloved contraceptive.

There are other forms of spermicide, film or pellets or whatever, but they don't work well without a diaphragm-y thing to hold them in place. In fact, even with such a device they work exactly as poorly as the beloved Sponge did, which was very poorly indeed in women who have had children and sort of OK in women who haven't. The Sponge was never a great form of birth control; it just allowed for great sex. Is your wife absolutely sure she wouldn't just like a nice NuvaRing or an IUD? I know it's not fair—I'd like to be able to recommend some sort of device to insert into you—but it's got to be better than condoms and eternal sorrow.

LOVE, ANDREA

DEAR ANDREA:

I'm on the pill and monogamous so not limited to water-based lubricants. Recently, we got the idea to try vitamin E oil—it smells and tastes pretty good, it lasts longer than Astroglide, and it's edible, hence safe. Well ... a short while after we happily started lubing with E, I got a urinary tract infection and have since read numer-

ous lists of suggestions for avoiding UTIs that all seemed to mention using a water-based lubricant specifically. Are "natural" but non-water-based lubes such as vitamin E oil bad for one's inner girly parts, or am I wrongly linking a few coincidental events? LOVE, GIMME AN E?

DEAR E:

You're right that it could be a coincidence but I'm betting not. I don't know what the carrier oil is in that stuff but whatever it is, your vagina probably doesn't know how to get rid of it. I also completely agree that water-based lubes are essentially unsatisfactory, but luckily one does not have to reach for weird, random substances off the supplement shelf. What you want is a nice silicone lube, of which there are many. You can get them flavoured if that's your scene, but most are taste- and scent-free, non-irritating, non-drying, and so slippery they are actually kind of dangerous and you really want to watch where you prop the bottle between applications. You will love them and you will thank me.

LOVE, ANDREA

VOLUNTEER

Special needs "Learn to Bike" courses at Gold Bar Park are looking for volunteer experienced cyclists to help with this course. Thu evenings until Oct. 16. John at jboellier@shaw.ca

Autism Speaks Canada: Inaugural Edmonton Capital Region Walk for Autism Info. and registration: 888.362.6227 or: www.walknowforautism.org/edmonton. Sun, Sept. 7, 2008 / Registration: 8:30-10am at St. Albert Place, Lion's Park

Participants and volunteers needed for the **28th Annual Terry Fox Run 2008, Sun, Sept. 14, 8:30** (registration), 10am (run) at Hawrelak Park. Run/walk/roll 2, 5, or 10 km. www.terryfoxrun.org. 888.836.9786 for info

Plant a garden row for Meals on Wheels. Looking for help with fresh produce during the summer. Drop off produce 11111-103 Ave. 8am-3pm weekdays; www.mealsonwheelsedmonton.org

The Edmonton Guerrilla Gardeners Want You! Looking for help in the mass planting of sapling trees along Baseline Road between Edmonton and Sherwood Park. Info at: http://edmontongg.blogspot.com; www.facebook.com/group.php?gid=10775038726

Hope Mission call for the summer, need water bottles to hand out throughout downtown's inner city. Drop-off at 3008-106 Ave. call 422-2018

Trout Unlimited's Yellow Fish Road Program Looking for volunteers interested in the environment and aquatic ecosystems. Volunteers paint yellow fish on storm drains in Edmonton neighborhoods. E: krolheiser@tucanada.org

Red Cross's Humanitarian Issues Program: need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at laura.keegan@redcross.ca

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 780-407-3221 (depressed only), 407-3906 (healthy or depressed), or 780-407-3715 (female healthy or depressed, including pregnant and just delivered) for more information

Volunteer for your local Red Cross. Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780-423-2688 / E: wz-edm-dm@redcross.ca

Rise Up: Radio Free Edmonton on CJSR FM 88 seeking people with a critical ear who will be at protests, picket lines, blockades, any sites of struggle between people, corporations or governments to simply bring a recorder and send us the footage. E: riseupradio@cjsr.com; Sam Power, 492-2577 ext. 4 for recording equipment and more details

Tandem Captains-Cycling with the Blind. Tandem Captains required. Please contact John Collier at 433-1270

Break the Code! Help and adult to read and write. Call Jordan Centre for Family Literacy 421-7323 www.famil.ca

Want to stop smoking? Nicotine Anonymous meetings: 7pm, every Wed, Ebenezer United Church Hall, 106 Ave, 163 St. Contact Gwynn 780-443-3020

Had Enough? Cocaine Anonymous 425-2715

Senior's Birthday Entertainment. Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties. Weekday message Karen 780-468-1985 seesa.ca

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 424-3545, ext 249

Volunteers Needed! to assist new immigrants on first time shopping trip for essentials. 2-3 hrs. occas. weekdays. Call Judy 424-3045, ext 249

Volunteers Needed! to help adult immigrants learn English. Shifts day/ eve., days/wknds, 3-4hrs/wk. No exp. req., various locations. Judy 424-3545, ext 249

Volunteers Needed to help new immigrants to Canada learn about Canadian customs and culture. Tue and Thu June-Aug. Fri July 424-3545, ext 249

The Support Network: Volunteer today to be a Distress Line Listener. Apply on line at: www.supportnetwork.com or call 780-732-6648

Meals on Wheels, volunteer kitchen help and drivers needed, weekdays 10am-1pm. Call 429-2020.

Volunteer for ElderCare. Help with daily activities for seniors. Call 780-434-4747 Ext. 4

Canadian Mental Health Association-Edmonton Region Board Recruitment. For info visit www.cmha-edmonton.ab.ca, click on Volunteer. Contact Abigail Parrish-Craig at grammarabby@shaw.ca

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SERVICES

Want to get a job & hold it? Hope to have a career? Don't know where to start? The Youth Emergency Shelter Society has an exciting new day program—the STAR Project for youth 15-30 who are not eligible for EI and are willing to work towards employment. Runs Sept. 22-Feb. 6. Receive living allowance and up to \$500 in bonuses throughout the project. Applications at the Youth Emergency Shelter Society, or call 468-7188 Ext 227 for more info. **Deadline: Sept. 5, 2008**

SACE—Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized

presentation T: 423-4102/F: 421-8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 423-4121

Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. **Follow the links to ASIST or call 414-6300**

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for family members and friends of sex addicts. Ph 780-988-4411 for meeting locations and info, or visit www.sanon.org

VUEWEEKLY CONTEST RULES:

Unless otherwise specified, the following will apply:

- the winner must be 18 or older.
- prize must be accepted as awarded.
- no one may enter any contest more than once.
- you may only win once every 60 days.
- Vue Weekly reserves the right to exclude anyone from our contests.
- no staff, sponsors or members of their immediate families may enter.
- the personal information of those who enter will not be sold but may be provided to contest sponsors.
- the chances of winning depend on the number of entries received.
- by entering, entrants consent to the use of their names by Vue Weekly for publicity.
- Vue Weekly is not responsible for prizes unclaimed after 15 days.
- by entering with an email address one authorizes oneself to be added to FIRSTREAD!

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